

The Junior League of Mount Kisco, New York, Inc.

Mount Kisco, New York

March 28th, 1956

My dear Mr. Halpern,

I would like to acquaint you a little with the Exhibition for Artists of Northern Westchester which has been sponsored by this league for the last three years, as part of our service program to this community.

Our purpose has been, and still is, to help the general public of this area become more aware and better acquainted with all the creative work of the many talented artists who make their home in Northern Westchester. We hope to stimulate interest in their work and encourage the public to buy.

This Exhibition is the only juried show in this part of the world. It is

for to publishing information regarding sales transactions, researchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

Mrs. Edith G. Halpert

-2-

March 29, 1956

heretofore.

You wanted the foregoing handled so that Lawrence wouldn't be able to spend the money, since you knew by experience that he has not been able to set aside sums to date and has been careless with his money. Accordingly, we worked out a procedure whereby Lawrence would write a letter to the Gallery authorizing and requesting it to withhold the portion of the bonus to be used to pay his income tax, and this amount would be paid over for his taxes in the following year by the Gallery. As to the balance of the bonus, the Gallery could make a check to him for that amount at the end of the year and he could simultaneously make a check to the trustee for the same amount, as an additional contribution each year to the trust.

You also asked that I be designated as trustee, with members of my firm as substituted trustees in the event of my death, resignation, etc.

We also discussed what provision should be contained in the trust as to the disposition of the trust money in the event that Lawrence should die before sixty or should die after sixty, before the trust principal is exhausted. We were thinking along the lines of having the trust provide that the money would then go as Lawrence directs in his Last Will and Testament, or if he left no Will, that it go to his heirs according to the law governing where no Will is left.

There is, however, one possible difficulty with respect to the matter last mentioned in the preceding paragraph. If the trust provides for the principal to go in accordance with Lawrence's Will or to his heirs, then the trust can be terminated by Lawrence at any time and he can get the money. It may be that Lawrence would not do this once the trust is set up, but there is that possible danger, which I know would frustrate your purpose of having a provision set aside for Lawrence for his retirement period. If the trust specified that on Lawrence's death the money should go to a designated person, such as Lawrence's mother, then the trust could only be terminated with the consent of both Lawrence and the designated person, so that it would

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March 24, 1956

Mr. David Rosen
118 East 10 Street
New York, N. Y.

Dear Mr. Rosen:

I was rather put out by the fact, that the Weber painting of the Rabbi had not been kept and, furthermore, that Weber countermanded our instructions.

We finally got the matter settled and the picture is for sale and should be finished at the earliest opportunity, as the client has been patiently and now impatiently waiting delivery. Thus, will you please hurry up the job and let us know when the picture may be picked up.

If you have any doubts about the new arrangement, please call Weber. And so, my best regards.

Sincerely yours,

ECR/ek

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W. S. BUDWORTH & SON, Inc. — ESTABLISHED 1867

Packers and Movers of Works of Art — Collecting and Packing for Art Exhibitions a Specialty

Columbus 5-2194

424 WEST 52nd STREET
NEW YORK 19, N. Y.

March 30, 1956

Downtown Gallery
Attention: Mrs. Edith Halpert
32 East 51st Street
New York, N. Y.

Dear Mrs. Halpert:

We refer to the ZORACH shipment which we discussed with Laurence on Tuesday of this week, and can now advise as follows:

Laurence has telephoned us to-day, after discussion with Mr. Zorach, that there will be approximately 23 pieces of sculpture in stone, marble and bronze, plus approximately 20 framed watercolors and drawings, for shipment to San Antonio.

We further understand that the collections are to be made from Whitney, Metropolitan Museum, Museum of Modern Art, Zorach's studio and your gallery.

It is our understanding that Mr. Zorach has some packing cases at his studio, which might be utilized.

We have obtained a rate on finished stone and marble sculpture from the Denver-Chicago Trucking Company of \$4.29 per cwt. as against the Railway Express Agency rate of \$14.45 per cwt., New York to San Antonio, Texas.

We would estimate, therefore, that the cost of collecting, packing, Denver-Chicago Trucking rates two ways, and to later receiving back, unpacking and returning to the original addresses, would be \$942.40, plus approximately \$5.00 or \$6.00 Federal Tax.

The above does not take into consideration the utilization of any packing cases which Mr. Zorach might furnish, and if these were satisfactory the above charge would be reduced.

We would figure that it would require approximately four weeks' time for the collection, preparation and transit from New York to San Antonio.

The above figure does not include any insurance but we understand that this would be taken care of by yourselves or by the consignee.

Our charges are based on time and material and Public Service Commission rates, and you would be billed accordingly. If the above quotations are

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rior to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

POV *mm*

March 27, 1956

Mr. Albert Christ-Jener, Director
The Pennsylvania State University
University Park, Pennsylvania

School of Arts

Dear Alberts

I was delighted to hear from you and more so to learn that you will be in New York on April 4th. I certainly hope to see you then and perhaps can coax you to dine with me.

I shall be on my way to Kansas City tomorrow but expect to return on Monday, the 3rd.

My best to you and Miss Vee.

Sincerely yours,

RM/ck



RESEARCH STAFF GENERAL MOTORS CORPORATION

BOX 188, NORTH END STATION
DETROIT 2, MICHIGAN

March 20, 1956

Mrs. Edith Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

I have just received your letter of March 16th, announcing the completion of Mr. Sheeler's painting and the enthusiasm of the people who have seen it. It certainly sounds wonderful and it makes me very anxious to see it. I spent considerable time with Mr. Sheeler when he was here to get the background for this painting. This makes me more curious than ever to see the final result.

We, here in the Research Staff, feel it should be permissible to have a reproduction of the painting used by Life or any other magazine but such matters are handled through our Public Relations Section. I am forwarding your letter to Public Relations immediately. However, to process this request and get the decision back to you may take some time. If time is important, I suggest you contact Mr. Fred Collins in G.M. Public Relations, New York office, (formerly with Life Magazine), or Mr. Anthony G. DeLorenzo, Director of G.M. Public Relations located in Detroit (TRinity 2-4600, Ext. 373 or 8533).

We are also agreeable to have the painting exhibited in New York at the show of Mr. Sheeler's work. (This again should be cleared with G.M. Public Relations.)

We would like to receive the painting on May 7-8, to allow time for framing and hanging, before our Open House on May 16, 1956. In the meantime we will see what can be done to make the frame.

Thanks very much for your cooperation.

Very truly yours,

C. F. Ruddle, Head
Technical Facilities
and Services

CFH:lk

CC: Mr. F. Collins

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*Suspended on
chrome rods*

RESIDENCE: TOLL GATE HILL, TORRINGTON ROAD, LITCHFIELD, CONN.
TELEPHONE: TORRINGTON, HUNTER 9-9851

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PAINTINGS & PRINTS

TORRINGTON, CONN.

TEXTILES

March 21, 1956

Dear Mrs. Halperst: -

The photos of Henry Daggett ^{of New Haven, Conn.} & his wife Elizabeth (Prescott) Daggett are enclosed herewith - Price of pictures \$3,000.⁰⁰

My customer has released me from holding them for him, feeling that it was unfair for him to do so. He lives a long distance away & it is now so indefinite when he can get here to see them - He made a date for Feb 20th but could not keep it, so he has just written me, as above explained -

An early response will be appreciated.

With best wishes to you, I remain -

Cordially & sincerely yours -

F. W. Fuesenich

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March 21, 1966

Mr. Perry Rathbone, Director
Boston Museum of Fine Arts
Boston, Massachusetts

Dear Mr. Rathbone:

The blizzard delayed the matmaking and we are, therefore, somewhat late in sending you the five pictures selected - a list of which is now enclosed. You will note that we entered the regular selling prices and will, no doubt, recall that I had offered to break precedent by reducing the price on a package deal.

Also, as I mentioned, we are so eager to have more examples of our artists work in the Boston Museum and we shall do everything possible to cooperate with you.

It was very nice to see you, and I hope that you will come in soon again when you are in town.

Sincerely yours,

RM/ck
Enc.

March 27, 1958

Mrs. Katharine Koh
The Art Institute of Chicago
Chicago 3, Illinois

Dear Katharine:

Ben Kuhn is in Europe at present, but according to the latest reports will be back in the States late next week. Thus, I am afraid he will miss the festivities and the pleasure of your company.

I wish, I could go instead. Best regards.

Sincerely yours,

BM/ek

Neiman-Marcus

DALLAS 1, TEXAS
March 23, 1956

MRS. EDITH HALPERT
THE DOWNTOWN GALLERY
32 EAST 51 STREET
NEW YORK 22, NEW YORK

MY DEAR EDITH:

I am sorry, but neither I nor the store would have
any particular interest in the collection of posters
about which you wrote me.

With warm regards,


Stanley Marcus

jb

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MRS. ARTHUR LEHMAN

48 EAST 70TH STREET

NEW YORK 21, N. Y.

March 20, 1956

Miss Edith G. Halpert
Downtown Gallery
32 East 51st Street
New York 22, N.Y.

Dear Miss Halpert,

Thank you very much for your letter of March 15th about the Marin Paintings. However, in thinking it over I have decided to wait until I return to New York. I could then have a picture sent up to me and I could live with it for a few days in a room where I have a particular place for it.

I do think that the exhibition was quite wonderful but I think it best to wait until my return instead of trying to decide while down here.

I shall communicate with Mr. McNab and tell him that I have written you this letter.

Sincerely,

Adelle L. Lehman
L. 8.

(This letter was dictated by
Mrs. Lehman over the telephone)

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March 24, 1956

Miss Maudah Carl
Walker Art Center
1710 Lyndale Avenue South
Minneapolis 2, Minnesota

Dear Miss Carl:

Upon receipt of your letter, I referred to our records and found that you had already returned all the material other than one watercolor by Ben Shahn entitled "Eaters".

Unfortunately, we have very little material that would fit in with your plan. The artists we represent just don't seem to have paintings or are painting small pictures. Thus, their prices are beyond your rental gallery figure. I shall try, however, to find a few drawings and if you like, return some of the Shahn and Davis prints to you. Won't you let me know.

Sincerely yours,

SM/ak

YALE UNIVERSITY · DIVISION OF THE ARTS
ART LIBRARY
NEW HAVEN · CONNECTICUT

March 22, 1956

The American Federation
of Arts
1083 Fifth Avenue
New York 28, N.Y.

Dear Sir:

I am enclosing twentyfive cents in cash
for one copy of your publication ABC for Col-
lectors of American Contemporary Art, by J.I.H.
Baur.

If it is not available from you, will you
let me know the source.

Sincerely,

Lydia H. Wentworth
Lydia H. Wentworth
Librarian

LHW/ns

Ad Rf
Sund

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may be published 60 years after the date of sale.

March 27, 1958

Miss Elan Phillipsen
Marshall Field Awards, Inc.
Room 612
598 Madison Avenue
New York, N. Y.

Dear Miss Phillipsen:

Instead of having a drawing made, we decided it would be more beneficial to have the sketch in three dimensional form. Thus, I am now sending to you a plaster model as conceived and executed by Korsch. He has inserted the sculpture in a temporary pedestal design (incidentally, please be careful as the two sections are separate and either one would break if not picked up from the base).

There are two financial arrangements which we can suggest:

1. If the Marshall Field Awards, Inc. purchases the model outright, it will retain the right of reproduction for the award indefinitely. The model and reproduction rights will amount to \$1500. The casting will be up to M.F.A., Inc., with an approximate figure at this time of \$100 each. The engraving will represent a minor cost. We shall furnish the name of the firm, if you like.
2. The alternate arrangement would be the purchase of the six castings all complete at \$300 each, with a proviso that Korsch will not sell individual casts to any other organization or individual.

Naturally, if you are planning on any quantitative production over a period of years, the first plan would be more beneficial to the M.F.A., Inc.

I am flying to Kansas City tomorrow, but will be back on Monday, April 2nd; when you can reach me at your convenience.

Sincerely yours,

RHM/ck

March 24, 1956

Mrs. Olaf Bergelin
51 Indian Road
Newark, Delaware

Dear Mrs. Bergelin:

It was very nice to hear from you. We are always very pleased when visitors enjoy our exhibition.

Much as I would like to be of assistance, I am completely unfamiliar with the territory you mention in your letter. However, there must be a gallery in all these locales where you can get acquainted with the local art and judge values for yourself.

I hope you have an enjoyable time abroad.

Sincerely yours,

RM/ek

The Junior League of Mount Kisco, New York, Inc.

Mount Kisco, New York

a little more background on this Show.

I am sending you a copy of last year's catalogue which will tell you who last year's judges were.

The judges of the 2nd Exhibition in 1954 were: Willard W. Cummings, Doris Caesar (sculptress) and Roy R. Naberger.

The 1st Exhibition was judged by Amy Jones, Lawrence Beall Smith and John Baur (curator of the Whitney Museum.)

The judges would have to meet one day the week before the Show opens, around the 1st of May, in order to allow us enough time to make up the catalogue and set up the Exhibition. Last year the jury decided on the awards and selected the entries in one - rather long - morning.

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THE ART INSTITUTE OF CHICAGO

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ROBERT ALLERTON, *Honorary Vice President*

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CHARLES BUTLER, *Business Manager*

LLOYD W. BROWN, *Secretary*

CHICAGO 3 ILLINOIS TELEPHONE CENTRAL 6-7080

March 22, 1956

Dear Mrs. Halpert:

Because Budworth wrote us a few days ago that, as of March 16, the Katzman picture had not been received and that they did not know when to expect it, Mrs. Kuh wrote to the Walker Art Center inquiring about it. Today she received a letter from Mr. Sidney Simon, which is quoted in the attached copy of the letter to Mr. Johnson.

It is possible that Brooklyn Bridge has already been delivered to Budworth. If not, would you please ask the Berkeley Express to release it to Budworth?

Mr. Johnson of Budworth also reports to Mrs. Kuh that he has collected the O'Keeffe and the Marin pictures from you on March 15, but that the Sheeler was still at the framer at that time.

Thank you for all your assistance in connection with these loans.

Sincerely,

P. Lukens

Petronel Lukens, Assistant
Department of Modern Painting
and Sculpture

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York City 22, N. Y.

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THE ART INSTITUTE OF CHICAGO

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CHICAGO 3 ILLINOIS TELEPHONE CENTRAL 6-7080

March 26, 1956

Dear Edith:

I understand that Ben Shahn is going to be in Europe during the Biennale festivities. Someone told me he had already gone. If so, could you send me his address so that we could invite him to Venice for some of the opening activities?

Cordially,

Katharine

Katharine Kuh

Curator of Modern Painting and Sculpture

Mrs. Edith G. Halpert, Director
The Downtown Gallery
32 East 51st St.
New York 22, N. Y.

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SAN FRANCISCO MUSEUM OF ART
CIVIC CENTER SAN FRANCISCO 2, CALIFORNIA

WIMLOCK 1-2040

Mar. 26, 1956

Mrs. Edith Halpert
The Downtown Gallery
43 East 51 St
New York 22

Dear Mrs. Halpert:

I am glad to enclose a print of Arthur Dove's
Windy Morning, on loan to the Museum by
Mr. Bart Perry - S.F.

We have three other works by Mr. Dove also on
loan from Mr. Perry, but do not have photos
of them. These are: Cows in a Pasture (w/c),
In the Garden (w/c), Willow Sisters (oil);
I am sorry we cannot supply photos of these.

Sincerely,

C. R. Peterson
C. R. Peterson
Exec. Asst.

*Pl
note sheets*

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March 28, 1958

Miss Mabel Kahn
Charles Sessler
1308 Walnut Street
Philadelphia 7, Penna.

Dear Miss Kahn:

We have just made a survey of the Maria etching situation, and we find that we have one or two prints available of the followings:

DOWNTOWN, N. Y.	1931	\$75
DOWNTOWN, N. Y.	1935	75
ST. PAUL, N. Y.	1935	75
ST. PAUL, N. Y.	1939	75
SKETCHES IN CONSTRUCTION	1939	75
LOWER END OF MANHATTAN		
FROM THE BRIDGE	1931	75
RAILROAD	1932	75
LOUVER FISHMAN	1940	20

In addition, we have a group of drawings, none of which is photographed. These range in price from \$150 - 350.

Sincerely yours,

MS/ck

GOTTLIEB & SCHIFF

ATTORNEYS AT LAW

555 FIFTH AVENUE

NEW YORK 17, N.Y.

TELEPHONE MURRAY HILL 2-4717

CABLE ADDRESS "GOTTSCHEFF"

CHARLES GOTTLIEB
HAROLD L. SCHIFF
IRWIN LEIMAS

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March 30, 1956.

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York.

Dear Mrs. Halpert:

This will acknowledge receipt of and thank you for your check of March 27th in the sum of \$700. to the order of Gottlieb & Schiff. This, of course, represents your one (1%) percent interest in the SOLOMON GRUNDY COMPANY.

Enclosed herewith are two copies of an escrow receipt which we have signed. Will you kindly sign your name and address and return one copy to us.

Thank you for your cooperation in this matter. If you have any questions, please do not hesitate to call upon me.

Very truly yours,

Harold L. Schiff
HAROLD L. SCHIFF

NLS:ijh
encs. (2)

E E R O S A A R I N E N A N D A S S O C I A T E S

EERO SAARINEN F.A.I.A.
JOSEPH N. LACY A.I.A.
J. HENDERSON BARR A.I.A.
JOHN DINKELLO
WILLIAM V. LINDE A.I.A.
S. GLEN PAULSEN

March 21, 1956

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Dear Edith:

Eero has been out of town and that is why you have not heard from us about the Stuart Davis.

I know it is an enormous picture to ship, but it is also an enormous price to pay. Therefore, we would like to have a chance to see the picture in our house and also to see whether that mural scale works in so small a room. What I am trying to get at is that we would love to have the picture on approval. We assume that that would incur no commitment except that we would pay shipping costs if we do not buy the painting, and you would pay them if we did. Is that correct? I am naive about this, because I have never been involved in this situation before.

We are pleased to hear about the Sheeler.

With all best wishes.

Sincerely yours,

Aline B. Saarinen

Aline B. Saarinen

ABS:rw

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The Junior League of Mount Kisco, New York, Inc.

Mount Kisco, New York

P.S. You may wonder why we are approaching you at a rather late date. When we were discussing the question of the judges, it occurred to us that you might like to know who else would be on the jury before accepting.

I had some difficulty in reaching Mr. George Biddle who was away on a trip to Guadalupe. The other prospective judge having abandoned himself all the way to Egypt, we are asking Mr. Wallace Putnam to be the third judge - Mr. Biddle has replied affirmatively to our request.

he can be of any help, he
would be more than willing.
So please don't hesitate to
call on him.

At our museum here, the collection, at
present only goes up to the mid 19th
Century in its American painting - and
total paintings, but both Valentines
and of course Jim hope and are
working toward a modern and
contemporary section. They are
also working on the State for
give them the building next door
for expansion and to get the
legislature and other people to
appropriate funds for purchases.
So we live and hope.

Since Raleigh is only 500
miles from the big city, we
shall see you again this year, and
at that time, please let us take
to dinner at least once.

Warmest regards
Barbara & Jimmy

March 27, 1956

Dr. John R. Craft, Director
Columbia Museum of Art
Columbia, South Carolina

Dear Jack:

In order not to ball up your filing any more than it is already fouled up, this is answering yours of the 21st.

Your no. 1, O. K. with me.

Your No. 2, I hate the idea of Southern Exposure. How the hell are we to include any nudes in the show with such a damn fool title.

No. 3, agreed -- let's include North Carolina.

No. 4, suggest you smooth out wording and return ironed copy to me. I will forward same to one Edith.

No. 5, the exact mechanics of how this thing is going to work out is going to have to be left a little bit in the hands of Edith because she is going to be a little bit tied down as far as time is concerned.

No. 6, we could do this if you want, which is to ship to you only the thirty which are selected from New York. However, I had proposed to print a joint catalogue as I assumed a good many of the pictures would be returning to you anyway. In other words the fertile states of North and South Carolina can be counted upon to produce half the show and there seems no reason why you shouldn't have the same material that we have.

No. 7, well taken. If you want to take time to iron out the suggestion sent you please include this in your own inimitable style.

Best wishes,

Sincerely,

/s/ Allan
/t/ Allan McNab
Director

AMcN: jef

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3/31/56

The Downtown Gallery

Dear Sirs:

I enclose check for \$248⁰⁰. According to my records this represents the entire balance due you on the Kuningoski "Still Life - 1928" purchased by me on October 26, 1954. Will you please confirm this? Your letter should be addressed to me at 2 Wall Street, New York 5.

Heinrich

March 20, 1956

Mr. Harris Prior
Museum, William, Fruster Institute
512 Gramercy
Wien, New York

Dear Harris:

It just occurred to me that you might wish to have a photograph of the painting that you recently acquired and may also want additional copies for whatever publicity you are planning. Do let me know.

Incidentally, have you a copy of the Dove retrospective exhibition catalogue, published at the White Art Museum of Cornell University? There is an excellent bibliography together with a chronology, both informative.

My best regards.

Sincerely yours,

RGE/ck

C O R Y
C O R P O R A T I O N
221 North La Salle Street
Chicago 1, Illinois

Office of the President
J. W. ALSDORF

March 26, 1956

AIR MAIL

American Folk Art Gallery
32 East 51st Street
New York 22, New York

Attention: Miss Edith Halpert

Dear Edith:

The two early Americana horse weathervanes have been received.

Unfortunately, the ear of one, which, as you may recall was loose, arrived broken off, but do not worry about it. It can easily be repaired, and I am arranging to have this done, and I have no objection to this because I am most appreciative of the very attractive prices you allowed me on these two weathervanes.

Check in payment of your invoice No. 1075 of March 8th covering the two horse weathervanes you will find enclosed.

By the way, do you have any other horse weathervanes, as I am getting quite intrigued with these, and if you do could you send me photos and prices.

Hope to see you soon.

Best regards.

Cordially,



J. W. Alsdorf
is
Enc. Check #3118
\$280.00

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March 24, 1954

Mr. F. V. Fossomish
Litchfield Road
Yerrington, Connecticut

Dear Mr. Fossomish:

Thank you for sending me photographs of the Daggers.

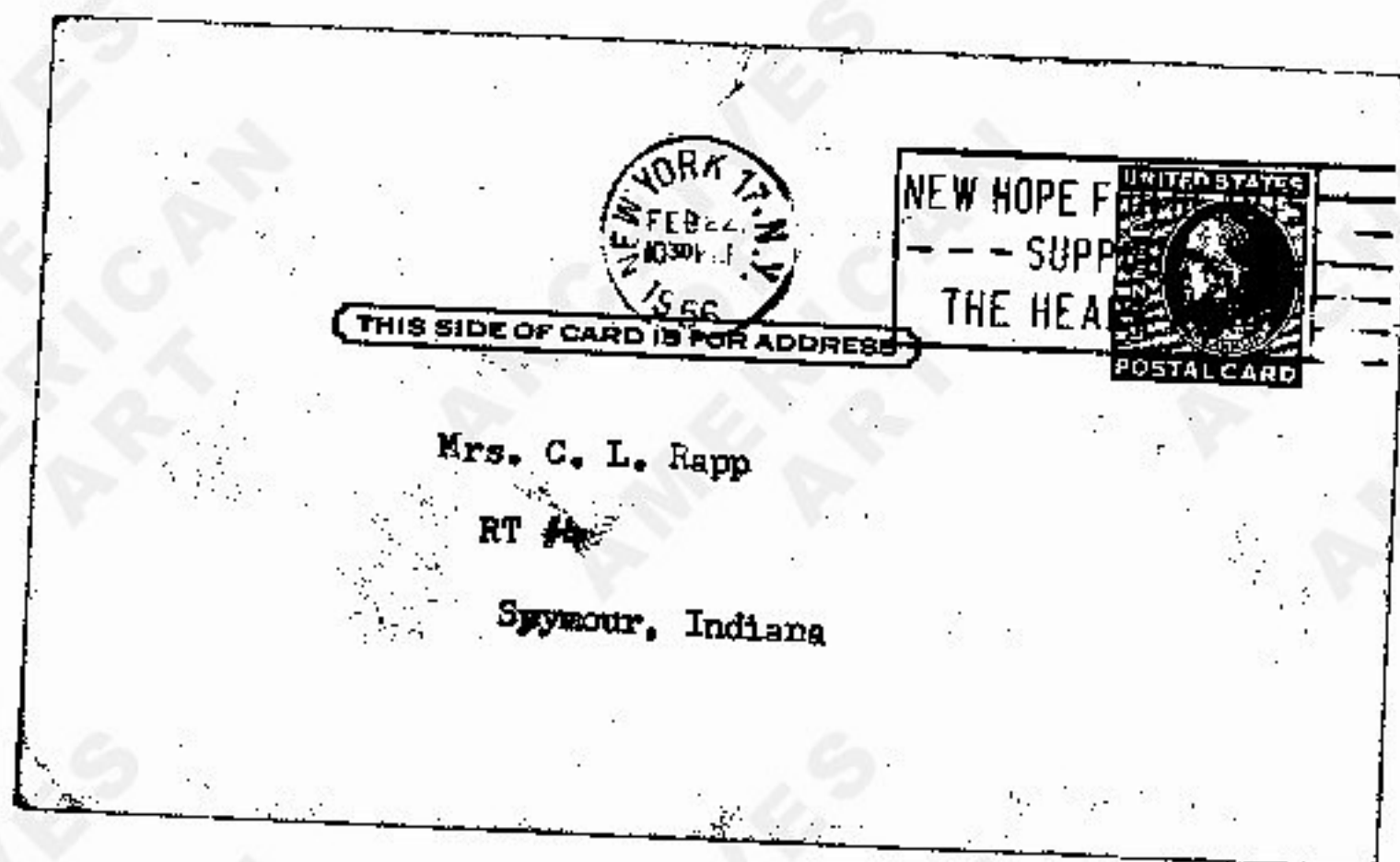
For the life of me, I cannot recall the name of the artist, and I am too lazy to refer to my books. Would you therefore be good enough to note the name and dates on a postcard, and mail it at your earliest convenience? Also, you might add the title of the book or magazine (with date) in which there were any other reproductions.

Thank you for your courtesy.

Sincerely yours,

RCH/ak

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GEORGE FRIEDLAND
3888 EAST ALLEGHENY AVENUE
PHILADELPHIA 34, PA.

March 27, 1956

The Downtown Gallery
32 East 51st Street
New York, N. Y.

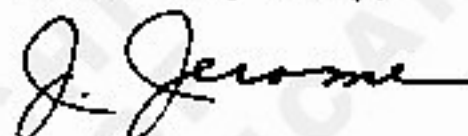
Gentlemen:

In Mr. George Friedland's absence
I acknowledge your invitation to Mr. and Mrs.
Friedland to be present for cocktails on April 2
for a Preview Reception for Charles Sheeler.

Mr. and Mrs. Friedland have been
out of town for some time. They are planning
to return to the city some time next week, and
consequently cannot attend.

I am sure they will regret having
missed an affair which would have been of great
interest to them.

Yours very truly,



(Mrs) J. Jerome, Secretary to
Mr. George Friedland

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researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

March 22, 1956

Miss Muriel Oxenberg
Metropolitan Museum of Art
Fifth Avenue at 82 Street
New York, N. Y.

Dear Muriel:

We have just been advised by Perspectives that a color plate of Charles Sheeler's painting "Golden Gate" will be used in a forthcoming issue.

This is to advise that we are very glad to have the painting reproduced. Both the artist and I have informed Perspectives accordingly.

Sincerely yours

BMLa

for publishing information regarding sales transactions, researchers are responsible for obtaining written permission in both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

THE NEWARK MUSEUM
NEWARK 1, NEW JERSEY

Katherine Coffey, Director



March
27
1956

The Downtown Gallery
32 East 51st Street
New York City

The bearer is authorized to collect for
the Newark Museum the following paintings lent
for exhibition ABSTRACT ART FROM 1910 TO TODAY,
by various lenders.

From The Downtown Gallery:

BLACK AND WHITE by Georgia O'Keeffe
NEW YORK AT NIGHT by Max Weber
SILVER BALL NO. 2 by Arthur B. Dove
SEA PIECE by John Marin

From Mrs. Edith Gregor Halpert:

NOSPMAS M. EGLAP by Charles Demuth

From William H. Lane Foundation:

ABOVE THE EXCAVATION - 1950 by Miles Spencer

ALL INSURED BY NEWARK MUSEUM

Chester H. Newkirk

Chester H. Newkirk
Registrar

POV
March 24, 1958

Mr. Malcolm H. Preston
Hofstra College
Hempstead, New York

Dear Mr. Preston:

I am very glad to know that Hofstra College is planning a program in connection with American Art Today and we shall be very glad to cooperate with you in this connection.

The artists whom we represent are listed below. In addition, we have paintings by Max Weber, Preston Dickinson, and Charles South.

Sincerely yours,

RMH/ck

STATE UNIVERSITY OF NEW YORK
STATE TEACHERS COLLEGE

NEW PALTE N. Y.
March 26, 1956

Downtown Gallery
32 East 51st Street
New York, New York

Dear Sir:

Could you please send us the insurance evaluation for the Zorach Head in pink granite which you were good enough to say you would lend us for our forthcoming "Old Masters of Twentieth Century Sculpture" Exhibition. I could call for the piece on Friday, April 13, if that is convenient for you. I would greatly appreciate you sending a photograph or cut of this work for possible reproduction in the catalog. Thank you for your co-operation toward making this exhibition a success.

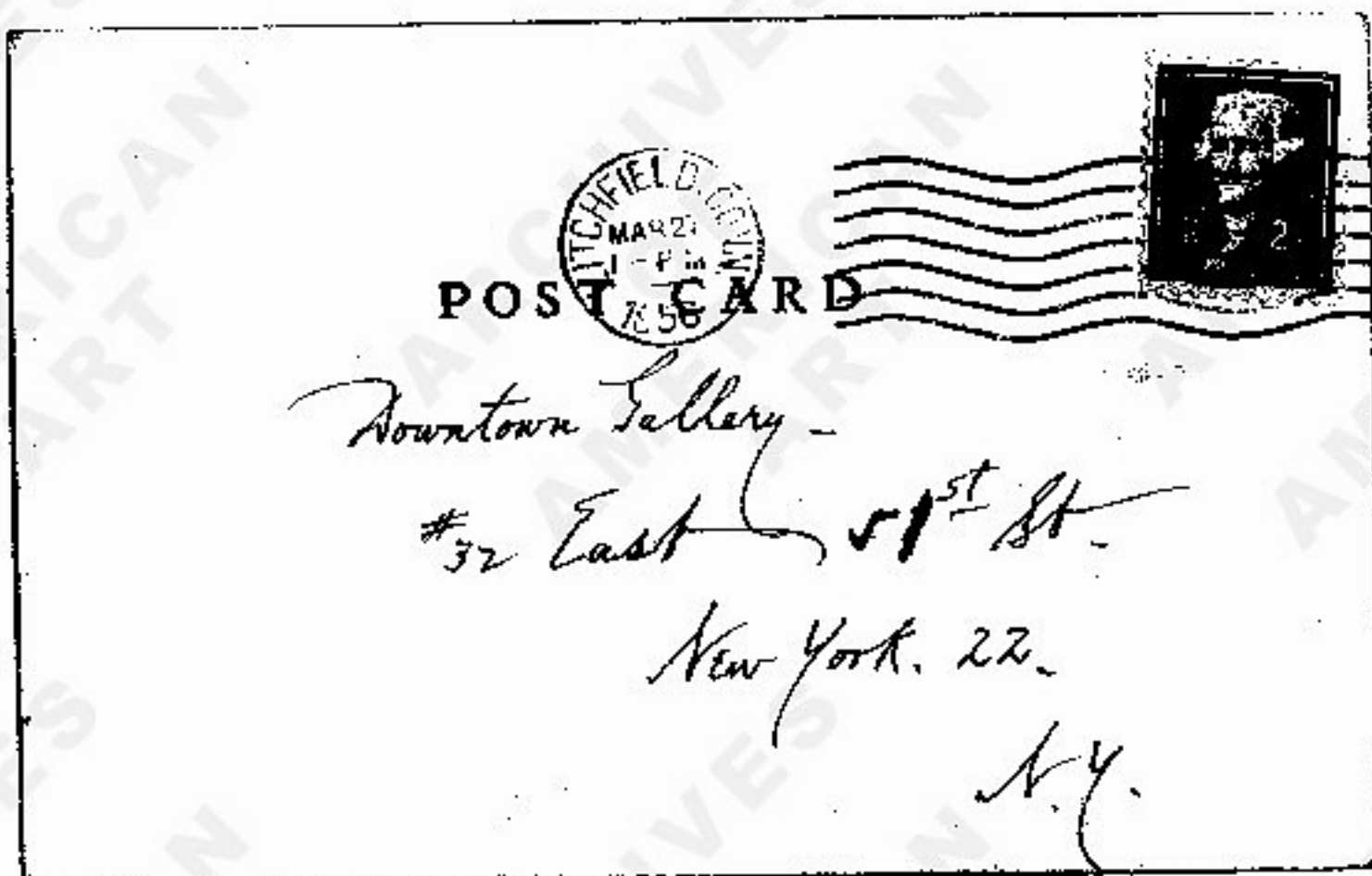
Sincerely yours,

Benjamin Karp
Benjamin Karp, Chairman
Art Committee

BK:mg

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THE ART INSTITUTE OF CHICAGO

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CHARLES BUTLER, *Business Manager*

LLOYD W. BROWN, *Secretary*

CHICAGO 3 ILLINOIS TELEPHONE CENTRAL 6-7080

March 21, 1956

Dear Edith:

We really should have given Sir John, Harry, and the rest of them some fuel for conversation. Surely all these sophisticates recognize love when they see it! And now that he calls you "Edith," I shall call you the sweet diminutive in Yiddish, "Edela."

You have a room for March 28, Wednesday, at the Blackstone, ready any time you arrive. I didn't think you'd want a suite; they now sell for \$30 a night. Shall I plan dinner for you on the 28th; will you have the time?

Be wonderful to see you.

Cordially

Peter Pollack
Public Relations Counsel

Edith Gregor Halpert
Director
THE DOWNTOWN GALLERY
32 East 51 Street
New York 22, New York

PJP:ejr

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THE TATE GALLERY
Millbank, London, S.W.1.

27th March 1956.

NR/RS

Mrs. Halpert,
The Downtown Gallery,
32 East 51 Street,
New York 22, N.Y.,
U.S.A.

Dear Mrs. Halpert,

I am replying to your letter of the 20th March as Sir John Rothenstein is abroad for a few days and will not be back at the Gallery until after Easter. I have just written to our benefactor who is providing the purchase price of 1,500 dollars, to find out what arrangements best suit him regarding payment for the painting by John Marin and I will let you know as soon as I have had a reply from him.

In the meantime, I think it would be simplest to send the painting unframed by surface mail and we will arrange to insure it from this end.

Yours sincerely,

Roman Reid

Deputy Director.

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packages of all sizes and shapes with their brilliant colored lettering and strong, aggressive designs. We feel that these packages could be treated with realism or be dealt with as a point of departure for various degrees of abstraction. In either case, with all their colorfulness and vulgarity, they are today's equivalent to the humble components of the traditional still-life. We hope that the group of paintings will make a handsome and interesting eight pages for our magazine.

Two years ago we had a similar project. We then asked a group of painters to paint a machine: Joy's Continuous Winer. The whole group was bought by the manufacturer of the machine and donated to Pittsburgh's Carnegie Museum. It has been circulated with the exhibition "World at Work," and has been an extremely successful venture from all points of view. It helped to make people realize that there are many ways to see things and that the artist can, through his particular vision, reveal aspects and needs of things that would otherwise go unnoticed. It also helped to further the interest in art and to cut across the lines of aesthetic prejudices. We hope that the new project may be equally successful in achieving these aims.

If you have any questions regarding it, or if there are any ways we can be of help, please don't hesitate to call me or Mrs. Calkins (JUDeen 6-1212). One thing we can do to begin with, I am sure. You will doubtless want an actual group of packages to work from. Mrs. Calkins will be happy to get them for you and will appreciate any shopping specifications you care to give her as to number, type, colors, shapes, and so forth.

I take this opportunity to confirm the financial arrangements already discussed with Mrs. Halpert. As she has doubtless told you, FORTUNE's fee covers reproduction rights. The painting remains your property subject to the one stipulation that the question of further reproduction must be referred to the office of the publisher. I must say that permission is rarely refused, except where it would be to the actual interests of the artist and FORTUNE.

Sincerely yours,

Leo Lionni
Art Director

Enc.

cc: Mrs. Edith Halpert /

MUSEUM OF FINE ARTS
BOSTON 15
DEPARTMENT OF PRINTS

March 26th 1956

Mrs Edith G. Haefert,
32 East 51st St.,
New York 22,
New York

Dear Edith:

I am sorry I will not be in New
York for the preview of your Sheeler Exhibition
I would like very much to see it and
you and hope that all goes well. It is a
pleasure to know that at last we have a
director who takes an interest in the current
scene. He told me he had been in to see you.
He has the back-log of 25 years to catch up
with but he is determined and will do it.

All Success y^r your Sheeler exhibition.

Sincerely yours
Henry P. Rosenthal

March 28, 1966

Mr. A. J. Schragar
The Victorian Shop
779 N. Jefferson Street
Milwaukee, Wisconsin

Dear Mr. Schragar:

A little more than a year ago, you purchased one or two folk art paintings from us. I am writing at this time to advise you that we have decided to gradually liquidate the folk art stock, now that about 95% of my time is occupied with the contemporary artist's work. I am retaining only a few of the major objects for major museum collections.

Thus, I thought that you might be interested in making some acquisitions at our original cost prices. In the event that you are planning to be in New York within the near future, why don't you arrange to stop by.

Sincerely yours,

RMH/ek

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March 24, 1960

Mr. Harold Weston
United States Committee of the
International Association of Plastic Arts, Inc.
68 West 84th Street
Studio 37
New York 10, N. Y.

Dear Mr. Weston:

Although we had made tentative arrangements to send the O'Keeffe painting on tour, we received word from O'Keeffe just before she left for Peru stating that she did not wish this picture to travel for one year and a half, as the frame is fragile and there is no protection for the painting. Thus, we regretfully must withdraw with a suggestion that you communicate with Mr. Duncan Phillips located at 1000 First Street, N.W. - Washington, D. C., who, I am sure, will be glad to cooperate since he has quite a group of O'Keeffe's work in his collection.

Sincerely yours,

EMW/ak

RHODE ISLAND SCHOOL OF DESIGN

Providence 3, Rhode Island

Museum of Art

21 March 1956

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

We have now come to a decision about the material we wish to include in our exhibition The World of the Thirties (11 April - 13 May, 1956).

Dr. Maxon has decided that Georgia O'Keefe's "Mule's Head and Pink Poinsetta" would be a more typical subject than the "Essence of a Flower" of which you lent me a photograph.

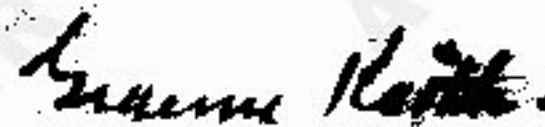
Our truck will be coming to New York on March 30th to pick up loans for the exhibition and if it is agreeable with you we will call for the picture on that day. It will be insured wall-to-wall for \$7500 as you requested.

I sincerely hope that you will favor us by letting us have the picture.

I enclose the photograph which you lent us.

With all best wishes.

Sincerely yours



D. Graeme Keith
Curator of
Decorative Arts

DGK:mt

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HAROLD KAYE

March 28, 1956

The Downtown Gallery
32 East 51st Street
New York, N. Y.

Gentlemen:-

In behalf of Mr. and Mrs. Harold Kaye, who will be out of town until April 7, I am writing in answer to your invitation to attend the Preview Reception for Charles Shuler and William H. Lane, Monday, April 2nd.

I know that if Mr. and Mrs. Kaye were in New York at that time they would be delighted to attend.

Cordially,

Jane Fowler
Jane Fowler
Secretary to Mr. Kaye

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March 20, 1956

Mr. Felix Landau
Landau Gallery
702 N. La Cienega
Los Angeles 48, California

Dear Felix:

This is the first opportunity I have had to answer your letter. I have been flying around the country -- first to Houston and then to Palm Beach, and I am about to go to Kansas City next.

Yes, I did promise Paul Hunter a Dove show. It never occurred to me that it would in any way upset you. Paul has bought and sold several Doves in the past and has tremendous enthusiasm for his work. I am very sorry that you consider this competitive, since Dove is the only artist we are sending to Hunter other than individual pictures that he buys when he is in New York.

I believe, I mentioned to you that the arrangement we had with Perla was entirely unsatisfactory to us, and decided subsequently against an agency; particularly since we cut our list down to so small a group with such a very limited stock.

We can continue sending you group shows or one man exhibitions, if and when we can assemble sufficient material. I enjoyed working with you and hope that the Dove exhibition will not affect our very pleasant relationship. Do let me hear from you.

My best regards.

Sincerely yours,

MM/ck

Yale University Library
New Haven Connecticut

James T. Babb
Librarian

Donald C. Gallup, *Curator*
Collection of American Literature

28 March 1956

The Downtown Gallery

Gentlemen:

Thank you very much for asking me to attend the preview reception for Charles Sheeler on April 2nd. I am very sorry that a meeting here in New Haven that afternoon makes it impossible for me to accept.

Yours sincerely,

Donald Gallup
Donald Gallup.

S A I D E N B E R G G A L L E R Y

10 EAST 77TH STREET, NEW YORK
BU 8-3387

March 30, 1956

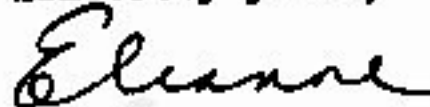
Mrs. Edith Halpert
THE DOWNTOWN GALLERY
32 East 51st Street
New York City

Dear Edith:

Thank you so much for inviting us to the preview reception on April 2nd. Unfortunately, we have our own opening on that date.

Hope to see you soon,

Sincerely yours,



Eleanore Saidenberg

ES:m

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March 20, 1966

Mr. Gerald E. Cissman
2100 Yale Station
New Haven, Connecticut

Dear Mr. Cissman:

Indeed, we shall be glad to cooperate with you when you come to town.

You may see the balance of the prints and leaf through the photographic records of the large body of Shaker's work.

Sincerely yours,

RGE/ch

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searchers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

Copy for Mrs. Halpert

March 31, 1956

Mrs. John A. Pope, Chief
Traveling Exhibition Service
Smithsonian Institution
National Collection of Fine Arts
Washington 25, D. C.

Dear Mrs. Pope:

Thank you for your letter of March 27, 1956,
requesting the loan of our Stuart Davis painting "Gloucester
Surge" for inclusion in your proposed one year exhibition
tour.

Mrs. Brown and I would normally be very happy
to make any of our paintings available for an exhibition of
limited duration. However, since our collection is a small
one and this is the only Stuart Davis painting we possess, we
are reluctant to part with it for the long period that your
tour entails.

You'll understand, we're sure, our sincere
regret at not releasing the painting for this long tour.

Sincerely yours,

Irving Brown

Mrs. Halpert

We would be most happy to make any
of our paintings available for any worthy exhibition
lasting a month or two but a year is longer than
we'd care to be without any of them. Many thanks
for referring us to the Smithsonian.

Irving Brown

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Cable Address: CONHAUPT

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111 BROADWAY · NEW YORK 6, N.Y.

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501 SEVENTH AVENUE
149 EAST 149TH STREET
58 E FORDHAM ROAD
15 EAST BROADWAY
BROOKLYN
1615 PITKIN AVE.

March 23, 1956.

Miss Edith Halpert
The Downtown Gallery
32 E. 51st Street
New York 22, N.Y.

Dear Miss Halpert:

Just returned from a Florida vacation and found your letter of March 7th, wherein you say you have a John Marin painting of the Stock Exchange.

With "Uncle Sam" coming around shortly, I regret that I am not in the mood to spend money for paintings. However, some afternoon I will stop in to see the painting.

With kind regards, I am

IH:RR

Sincerely yours,

Ira Haupt

March 20, 1958

Mr. J. W. Aldorf
Gery Corporation
221 North LaSalle Street
Chicago 1, Illinois

Dear J.W.:

Thank you for your very nice letter and your check for the Marin. I, too, am delighted that you acquired this painting as I had been hoping for years to break you down. We are keeping a careful record of acqis in the gallery, and are proud that we have broken into the 17th non-American collection within the past year or so.

John Marin and I talked about the picture and the title. "West Point and Vicinity" is correct. He did not paint in Fenobscot Bay during the year of 1915. A gallery sticker is enclosed but unfortunately we found that the poor photographic print we had has no record of the photographer and we have no knowledge of the negative.

The two horses were shipped to you some days ago, and no doubt have reached you by this time despite the storm and sleet.

It was wonderful seeing you and Marilyn. My very best regards.

Sincerely yours,

EME/ck
Enc.

March 24, 1958

Mrs. Joseph Gersten
20 Highland Terrace
Brookline, Massachusetts

Dear Isabelle:

As you gathered from my postcard, I have been on one of my business jaunts. This time a particularly pleasant one, with sun, breeze and good hot sun.

On Wednesday, I am off to Kansas City where I have to give a 45 minute talk with about 5 minutes of ideas. After that, I hope to stay at home for awhile, unless I keep a mad promise and might fly to Europe about May 15th.

In between, I hope that I can coax you down to New York again. I shall be in a much better mood than when you were here last time, for the reasons that I explained. Perhaps, we can make some plans ahead.

I was taken aback by what you had to say in connection with friendships. Not only do you share the affection we all felt for Joe, but evoked it as an individual completely independently. For this I can vouch personally, although I am not a demonstrative character and may have never shown my deep affection for you in the past. I hope, therefore that you will dismiss that silly notion permanently, and that we can be friends with no association to any other person, art business, etc.

Affectionately,

RAM/ok

Thursday a.m.

Dear Edith:

if you
Received your letter of March 17th and have to report that we completely sold out of the Marin catalogues. There is one file copy that Allan can spare and he suggested sending it to Friedland, as Spingold was in and we believe bought one that day. So, shall send it to GF and put a note compliments of EH.OK? Hope things are alright. What a mess N.Y. has been. We are almost ashamed of our bright and sunny days. You had better return at once. The Boss is fine. The Marin oils are terrific! Exhibition opens tomorrow and we'll keep you posted.

Best wishes to you. *Sam*

THE MUSEUM OF MODERN ART

NEW YORK 19

THE MUSEUM COLLECTIONS

11 WEST 53rd STREET
TELEPHONE: CIRCLE 8-8900
CABLES: MODERNART, NEW-YORK

March 27, 1956

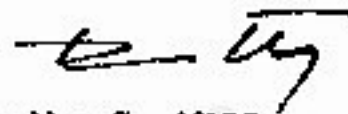
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Dear Edith:

We shall be very glad to lend the Karfiol Seated Nude for your one-man show from May 1st through the 26th. We note that you wish to call for the painting about April 3rd so the magazine reviewers can see it.

Will you please let me know before you call for the painting what the current value of the picture is so that we can adjust our insurance. We are willing to maintain our own insurance on the picture while it is out on loan but only with the proviso that you will reimburse the museum in case of damage to picture or frame which costs \$50 or less to repair. The reason for this is that our insurance company does not cover any repairs of \$50 or under. I assume that you will be willing to meet this proviso.

Sincerely,


Dorothy C. Miller
Curator of the Museum Collections

Mrs. Edith Gregor Halpert
Director, The Downtown Gallery
32 East 51 St.
New York 22, N.Y.

March 24, 1958

Mr. John Palmer Leeper, Director
Marion Kessler McWay Art Institute
755 Austin Highway
San Antonio 6, Texas

Dear John:

Thusfar, I have not sent you the list as I have been waiting with bated breath for your selection you were to have made from the Paul Wingert book. The moment I receive your tentative choice, I shall be in a better position to suggest the show as a unit.

As a starter, however, I would recommend that you write to the Museum of Modern Art, The Whitney Museum and The Metropolitan for the following:

Plate #14

Plate #44

The Head of Christ - 1941

The Whitney Museum

The Metropolitan Museum

Collection of the Museum
of Modern Art

Psychologically, it seems to me that it would be a good idea to have these three museums represented in the show, particularly since the shipping costs will not be increased with the objects.

And so, as soon as I get your list, I shall send you a whole batch of photographs together with Rindverth's estimate for packing and shipping. Fortunately, Serach has a few excellent crates, which he will contribute.

Sincerely yours,

SON/ch

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RALPH WALKER

HAROLD WESTON

ELIHU WINER

WILLIAM W. WURSTER

DR. EDWIN ZIEGFELD

WILLIAM ZORACH

March 22, 1956

Miss Edith G. Halpert
32 East 51st Street
New York 22, N. Y.

Dear Miss Halpert:

President Eisenhower in his State of the Union Message last year recommended "the establishment of a Federal Advisory Commission on the Arts."

We are inviting a select number of persons eminent in the arts and public life throughout the country to endorse recent legislative proposals to create this Commission.

Almost identical bills, incorporating the considered suggestions of this Council, are before the House and Senate. A reprint of Senator Lehman's remarks when introducing S. 3419, the text of this bill, and the Council's survey of the arts is enclosed.

We are not asking you to join our Council, nor to give financial assistance. We request the privilege of including your name in support of the proposed public statement sent herewith. Your cooperation in returning the enclosed slip as promptly as convenient will be much appreciated.

We hope you may wish to express to your friends and congressional representatives your view about this non-partisan legislation as an important step in stimulating the arts in America.

Sincerely,

Clarence Derwent

Clarence Derwent
Chairman

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things and that the artist can, through his particular vision, reveal aspects and moods of things that would otherwise go unnoticed. It also helped to further the interest in art and to cut across the lines of aesthetic prejudices. We hope that the new project may be equally successful in achieving these aims.

If you have any questions regarding the project, or if there are any ways we can be helpful to you, please telephone me at JEdson 6-1212. In case I should be away, please get in touch with Mrs. Deborah Galkin at the same number.

I take this opportunity to confirm the financial arrangements already discussed with Mrs. Halpert. As she has doubtless told you, PUSKUN's fee covers reproduction rights. The painting remains your property subject to the one stipulation that the question of further reproduction must be referred to the office of the publisher. I must say that permission is rarely refused, except where it would be to the mutual interests of the artist and PUSKUN.

The artists who have accepted are:

Earl Borths
Irene Malver
Ben-Riam
Robert d'Arista
Stuart Davis
Esteban Vicente
Constantino Nivola

I wouldn't say, I'm sure, that we are particularly happy to be privileged to include your name in this list.

Sincerely yours,

Lee Lissni
Art Director

LL/pun

Encl.

cc: Mrs. Edith Halpert ✓

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information pertains to a person who died 50 years after the date of sale.

March 28, 1958

Mr. Norman Oeske, Director
University Art Galleries
University of Nebraska
Lincoln, Nebraska

Dear Mr. Oeske:

Will you please ship the Max Weber painting, #17 on your consignment, titled "New York at Night" to the Newark Museum, Newark, N.J., as soon as possible.

Their show opens the 24th of April. They have already picked up the balance of the pictures from here for their exhibition so, I am sure, they will need the Max Weber promptly.

Sincerely yours,

WJ/eh

cc/ Newark Museum

RAY HENDERSON
1133 MIDLAND AVENUE
BRONXVILLE, NEW YORK

Mar 26, 1956

The Downtown Gallery
32 East 51st Street
New York City.

Gentlemen:

Thank you very much for
your invitation for the Purvis on
Monday April 2nd.

I regret to say that because
of a previous engagement I shall
be unable to attend.

Cordially yours.

Ray Henderson

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researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

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THE CLEVELAND MUSEUM OF ART
11150 EAST BOULEVARD CLEVELAND 6, OHIO
TELEPHONE: GARFIELD 1-7540

WILLIAM MATHEWSON MILLIKEN, DIRECTOR

21 March 1956

CABLE ADDRESS: MUZART CLEVELAND

Mrs. Edith G. Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

I am sure you are wondering why you have not heard from me before *now* about the Marin oil. Mr. Milliken and I are still as keen as ever to acquire it but the difficulty, as I told you before, is the matter of money. The price of \$3150, special to this museum, is excellent. The only thing that remains now is to find out from you if it would be agreeable to arrange a long term payment over two years. If that is possible I could present the picture at the next Trustees meeting. Under these conditions and sometime in April I hope to have the final verdict. Do let me know at your convenience whether this is agreeable in principle.

With best regards,

Sincerely yours,

Henry G. Francis
Henry G. Francis
Curator of Paintings and Prints

HSF/h

SPRINGFIELD MUSEUM OF FINE ARTS

49 CHESTNUT STREET
SPRINGFIELD 3, MASSACHUSETTS

March 27, 1956

Dear Mrs. Halpert:

Many thanks for your note of the 24th. It is true that we are trying to push again the younger people, therefore, the chances are pretty good that I will not have the pleasure of calling on you for this particular purpose. However, do accept my best wishes and thanks for your always helpful interest.

Sincerely yours,

Frederick B. Robinson
Frederick B. Robinson
Director

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

FBR/c

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

"Blind Botanist" last Saturday night
(Mar 24) Mrs. Galland and Miss
Blood had to smuggle him in
all because Corbin hates me.

Elizabeth. Kansas

I expect to attend the Sheeler party.

March 22, 1956

Mrs. Carol Wight
Stage Harbor Road
Chatham, Massachusetts

Dear Mrs. Wight:

It was so nice to hear from you and recall with pleasure the evening
we had together.

Fred has spoken of you so much and is so proud of your paintings -
as well he should be. I do hope that I can take advantage of your
kind invitation when Fred pops up next summer to work on the
S'Keeffe catalogue.

My best regards.

Sincerely yours,

ECW/ek

March 29, 1956

Mr. Stuart Davis
15 West 67th Street
New York, N. Y.

Dear Mr. Davis:

The FORTUNE still life project about which Mrs. Halpert spoke to you some weeks ago has now been scheduled for reproduction in the September issue. This allows, in spite of unavoidable delays in getting the project actually underway, somewhat more time for the artists than had at first seemed possible. We are hoping to have our group paintings in hand by the end of the first week in June.

Yours was the first name that came to mind in connection with this project, and we were very happy indeed to learn that you would be willing to participate. The other artists who have accepted are:

Georgia O'Keeffe
Karl Knaths
Loren MacIver
Ben-El-Mechaieck
Robert d'Arista
Esteban Vicente
Constantino Nivola

I am sending you under separate cover a set of six 35 millimeter transparencies and a small viewer. This is by way of preface to the following further explanation of the concept underlying the project.

The transparencies represent only the kind of packages we should like you to consider for your subject matter. By no means, however, should you feel obligated to paint these particular packages or feel bound by compositional ideas of the photographs. The project is simply to have a group of outstanding painters produce a still life with the common subject matter of the things women would normally buy at the supermarket or local grocery.

Kitchen tables, once the stage for fruits, vegetables, meat, and unpackaged sweets, are now normally filled with boxes, cans,

March 24, 1956

Mrs. Aline E. Saarinen
Eero Saarinen and Associates
Bloomfield Hills, Michigan

Dear Aline:

How right you are! I always encourage a trying out period, since pictures take on such a different "look" away from the gallery. Thus, I should be very glad to ship the Davis to you on approval with no obligation on your part, aside from the packing and shipping costs. The former to be deducted in the event that the painting is purchased.

If the snow ever lets up, the painting will be picked up on Monday for shipment.

Sincerely yours,

ESB/ek

P.S. It just occurred to me that we do not have your home address, but I suppose it would be safe to address it to you at Bloomfield Hills, Michigan. If not, please wire. Best regards to you and Eero.

UNIVERSITY OF CALIFORNIA

LOS ANGELES 24, CALIFORNIA

March 28, 1956

Department of Art

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

Perhaps I am writing you for old times' sake. I have been rather subdued since my return, bogged down with the grippe--it is called a virus in this climate and half of Los Angeles seems to be horizontal. However, that's past and I am once more in operation.

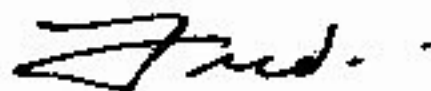
The letters requesting the Marin extension are going out, and I send you a copy. We have just heard favorably from the Chicago Art Institute; so, adding this to the Metropolitan, we are off to a good start.

I have written Georgia O'Keeffe that fate has made me her scribe, and Monroe Wheeler has also amiably broken the news. I expect to get at the piece this autumn. Hofmann must be cleared out of the way first since there is a deadline, and I must make a selection of illustrations as a starter and will wish to do that from your famous books this summer.

I doubt if the Museum comes through with any more color plates than it has; but, like lesser people, they do not mind free color; and I am sure that we can bring Time's plate and perhaps others. I wish you had a customer plus plate donor for one of those two big paintings you showed last year. I thought she really measured up with them; and it offsets, too, a number of those woodsy landscapes that I should hate to underwrite. However, there is time ahead.

It was good to see you in New York; it will be good to talk with you again at greater leisure.

Faithfully,



Frederick S. Wight
Director of the Art Galleries

FSW:dd

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for publishing information regarding sales transactions, searchers are responsible for obtaining written permission in both art and purchase involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

March 21, 1956

Mr. Charles Hall
Elemer Le Maire, Inc.
22 West 85th Street
New York, N. Y.

Dear Mr. Hall:

On September 18th, you purchased for the American President Lines, Ltd. two early American carvings totalling \$844. Although we have sent monthly statements, we have received no word nor any payment. Since six months have transpired, I would appreciate very much your assistance in this matter.

I am sorry to bother you, but I am sure that you can understand our need. Thank you for your courtesy.

Sincerely yours,

MM/cb

Gidding's

10 WEST FOURTH STREET • CINCINNATI 2, OHIO • PHONE MAIN 1-1387

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be guaranteed that the information may be published 50 years after the date of sale.

March 20, 1956

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Dear Mrs. Halpert:

We're terribly sorry that you can't come for the opening of our show. If anything should happen to change your plans, please remember that the welcome mat is still out for you.

I'm looking forward to receiving the material for publicity and any ideas you may have to help us do a really good job.

Sincerely yours,

THE GIDDING CO.

Harriet Crane

Harriet Crane
Advertising Manager

HC/cjm

LAW OFFICES OF
RUBIN, BAUM & LEVIN

MAX J. RUBIN
FREDERICK BAUM
ABRAHAM C. LEVIN
JACK G. FRIEDMAN
IRVING CONSTANT

350 FIFTH AVENUE
NEW YORK 1, N. Y.
LONGACRE 5-2424

March 29, 1956

Mrs. Edith G. Halpert
Downtown Gallery
32 East 51st Street
New York, N. Y.

Dear Edith:

With reference to our discussion last Saturday, the thought was to have Lawrence sign a trust indenture which would provide that the monies which he would put into the trust, from time to time, would be held by the trustee and the income therefrom would be paid to Lawrence each year during the trust. Upon Lawrence attaining the age of sixty, or upon Lawrence's death prior to sixty, or upon your death, or upon dissolution of Downtown Gallery, Inc., or termination of its business, whichever of said events should first occur, the trustee would pay him thereafter during his life the sum of \$250.00 per month out of the principal of the trust, as well as any income produced by the trust, until the entire principal shall have been exhausted. After Lawrence attains sixty or previously dies or you die, or the Gallery terminates, the trustee will have discretion to pay Lawrence additional amounts of principal beyond the \$250.00 per month in case Lawrence needs the same by reason of an emergency or unusual circumstances.

You further indicated that your thought was to have the Gallery in the future pay \$5,000.00 annual bonus to Lawrence, in addition to his regular salary. We said that about \$4,000.00 of that amount would be placed in the trust and the remaining \$1,000.00 would be applied to cover Lawrence's income tax on the \$5,000.00 bonus. However, it might well be that his tax bracket would be higher on the \$5,000.00 bonus and maybe \$1500.00 would be better to be applied for his income tax, and \$3500.00 placed in the trust. There would, of course, be no obligation resting on you or the Gallery to pay \$5,000.00 bonus or any other specific amount, but this would be up to your decision each year. I understand that you have been paying him a bonus of approximately \$3,000.00 a year

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ROOM 5600
30 ROCKEFELLER PLAZA
NEW YORK 20, N. Y.

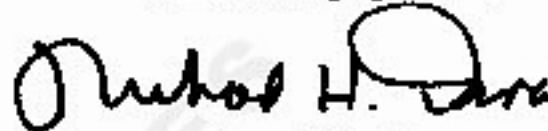
March 20, 1956

Dear Mrs. Halpert:

I am trying to get some information about two paintings that Mr. David Rockefeller bought from Colonial Williamsburg in 1947. Williamsburg informs me that they purchased these paintings from The Downtown Galleries in 1936 for \$1000. each. They list them as: George II by Michael Dahl and Frederick, Prince of Wales by Philippe Mercier.

Would you have available any further history of these two paintings? Anything you might have about when they were done or the artists themselves will be much appreciated. If you prefer to phone, the number here is Circle 7-3700.

Sincerely yours,



Richard H. Dana

Mrs. Edith G. Halpert
The Downtown Galleries
32 East 51st Street
New York, New York

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LANDAU GALLERY

702 N. La Cienega

Los Angeles 46, California

Olympian 2-1444

March 31, 1956

Mrs. Edith Greger Halpert
The Downtown Gallery
32 East 51st St.,
New York 22, N.Y.

Dear Edith,

Thank you for your letter of March 20. I must admit that I misunderstood the basic situation; I thought that the objection to your arrangement with Frank Perls was based on his handling of it rather than on the principle of having an "agency" out here. I still feel very strongly that this would be the most satisfactory relationship from both your and the L.A. gallery's point of view.

I think that one of the major advantages of such a tie-up to us would be the identification of our gallery with the artists we would represent through you, so that when somebody out here who doesn't go to New York to buy pictures thinks about buying one, he will automatically come to us. I think you realize that we cannot possibly make any money out of the shows we have from you considering the split commission and the considerable expenses. Our only gain comes from the prestige of showing important artists and from developing the kind of identification mentioned above which might in the future lead to some important and profitable sales.

As far as you are concerned it means that you have someone out here who really pushes your artists' work consistently and although you probably feel that it doesn't matter too much one way or the other, if you are going to bother sending pictures out here at all, you might as well get the maximum benefit out of it.

I have gathered that you thrive on activity and travel so that considering all your recent trips you are having a good time of it.

Best regards.

Sincerely yours,

SAKS-34TH

34TH AT BROADWAY, NEW YORK

OFFICE OF THE
EXECUTIVE HEAD

Friday the twenty-third
March 1956

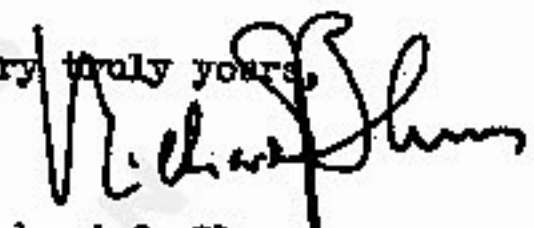
The Downtown Gallery,
32 East 51 Street,
New York, N. Y.

Gentlemen:

Thank you very much for inviting me to the reception
for Mr. Sheeler and Mr. Lane on April 2.

I have an engagement for that day which I am going to
try to change, as I am most desirous of being with you
if I can possibly make it. I have been told of Mr.
Lane's collection and Mr. Sheeler's work, and I know
I will enjoy a great deal the opportunity of seeing
them.

Very truly yours,


Richard J. Blum

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established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

March 30, 1966

Mr. Lawrence Mills
Central College
Falls, Iowa

Dear Mr. Mills:

I am sorry that you did not find the "Sugar Daddy", but still wish there was some way for you to keep at least one of the drawings that you would like to have for the collage. The only thing that I can suggest, is that I allow 25% of our commission in the event that you can scrape up something.

I am glad that you enjoyed the exhibition and that it was well received.

Sincerely yours,

RM/ck

UNITED STATES COMMITTEE OF THE INTERNATIONAL ASSOCIATION OF PLASTIC ARTS



58 WEST 57 STREET STUDIO 37 NEW YORK 19, N. Y.

President, Leon Kroll
Secretary, Ruth Yates

Vice Presidents, Frederic Whitaker, Harold Weston
Treasurer, Lily Landis IAPA Liaison, Henry Billings

March 21, 1956

Downtown Gallery
32 East 51 Street
New York, N.Y.

Dear Sirs:

The United States Committee of the IAPA greatly appreciates your courtesy in allowing it to borrow the following painting:

Artist: Georgia O'Keefe
Title: "Brooklyn Bridge"
Size: 36 x 48
Price: \$5000.
Insurance Value: \$3334.

It is clearly understood that this painting will be available for collection on March 26 or 27 by Berkeley Express Company, that it is to be returned no later than mid-December, 1957, and that it will be covered by insurance during the time it is on loan. The sales price means payable in dollars in New York and may not be reduced without written permission from you, except for a purchase by or for a gift to a museum of status, in which case a reduction of no more than ten percent is permissible without written consent from you.

The United States Committee requests five copies of a photograph of this painting for publicity purposes. It also would appreciate a brief biographical note about this artist. Preferably, this should not be longer than about 100 words, and should not contain abbreviations that would be hard for a European to understand. The above material must be received by April 1. Could it kindly be mailed to the above address?

This undertaking is an effort on the part of American artists to contribute their share toward international cultural exchanges. In their behalf may I express their gratitude for your cooperation?

Sincerely,

Harold Weston

Harold Weston, Chairman
Committee for the Jury.

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4
The Junior League of Mount Kisco, New York, Inc.

Mount Kisco, New York

The Exhibition will have a preview showing on Sunday the 13th of May, and will remain open during afternoon and evening for the next two weeks, in order to reach a maximum number of people.

Your professional background, knowledge and reputation will be of great interest to our artists, both professional and amateur, and your acceptance would mean a great deal to all involved, artists, buyers and public. I hope you will accept to be one of the Judges of our 4th Exhibition.

Sincerely yours

Odette J. Austin

(Mr. F. J. Austin, Jr.)

R.F.D. 2
Mount Kisco, N.Y.

(Tel: Bedford Village 4.3311)

March 24, 1956

Mr. Thomas M. Messer, Director
The American Federation of Arts
1083 Fifth Avenue
New York 20, N. Y.

Dear Mr. Messer:

Stop me if you have heard this one before.

Our picture situation is pretty serious, as the living artists are non-productive and those deceased have rapidly dwindling stock. There are no Shahnas available at all as we have only one of his pictures - unsold - in our possession, and naturally cannot let that go on tour. There are no Davis paintings whatsoever in the gallery, and even with the Dave "find" our situation did not improve greatly as a good many pictures were sold during the exhibition. The Marin show is still on tour with a prospect of continuing until next September. Thus, you can see how badly we are situated to be of service to any circulating exhibition. Duncan Phillips has so large a collection of Doves and Marins, that I would suggest writing to him. Joseph Hirshorn might be tapped for Shahnas, as he has quite a group in his possession. The same holds true of Kuniyoshi, who is well represented in Hirshorn's collection.

Sincerely yours,

ESR/ek

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sewers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
is published 60 years after the date of sale.

March 27, 1958

Mr. L. Barman
40 Union Square
New York, N. Y.

Dear Mr. Barman:

After three unsuccessful attempts to place individual sections
of your poster collection, I am obliged to give up the project
rather than involve you in any more effort. Thus, I am returning
the papers to you.

I am so sorry to have failed in this project, but at this time
I am so involved with the contemporary art department, that I
cannot do justice to any outside activity. I am sure, you will
understand.

Thank you so much for your cooperative assistance.

Sincerely yours,

RMH/ea
Enc.

THE INTERNATIONAL

Antiques

EXHIBITION and SALE, Inc.

Office

660 MADISON AVENUE
NEW YORK 21, N. Y.
TEmpleton 8-6830 or 8-6909

March 30, 1956

Mrs. Edith Halpert
The Downtown Gallery
32 E. 51st St.
New York, N.Y.

Dear Mrs. Halpert:

Since last writing you, some wonderful developments have occurred relative to our show, and I think you should learn about them.

The entire June issue of "Art News" will be devoted to this show, and I would like to see you participating as an Exhibitor, and sharing in the good results that will follow.

We have opened up the center of the show so as to form a court, devoting it to the showing of pictorial art, primitives, sculpture, etc., and enclosed is a corrected floor plan with suggestions for you.

Our paid publicity and advertising will be three times the amount ever spent by any previous antiques show; for example, we have a full page in the New Yorker, two full pages in Antiques, a full page in Playbill (all theatres) the week before and the week of the show, Connoisseur, Art News, Art in America, and many others --plus many other advertising media too numerous to mention.

This will undoubtedly be the best all around antiques show ever held, and I would like to visit you and discuss it further. Our space is practically all gone, and I would appreciate an early reply as to your feelings in this matter.

With all best wishes,

David Hollander

David Hollander

DS/g

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March 20, 1956

Mr. Willis Woods, Director
Norton Gallery of Art
Pioneer Park
West Palm Beach, Florida

Dear Mr. Woods:

It was a great pleasure indeed to see you during my brief visit.

Following your suggestion, I am sending you four photographs of available Deves which I consider keystones in his career. You will note they are dated from 1914 - 1944, and represent different phases of his work. In addition, I am sending you a catalogue of a recent small retrospective exhibition which includes additional paintings still available. These are numbers 15, 16, 21, 27 and 30.

Within a few days, I shall also mail to you a color transparency of a magnificent Stuart Davis painted in 1953. We have withheld this picture from sale, as we needed an example of his work for exhibition purposes. Now he has a new one and we can thus release "Medium Still Life". The recent painting is somewhat larger and is priced at \$7500. If that does not frighten you to death, I shall send you a transparency of "Huddy To Hear" also.

Appropos of Marin, I feel that the paintings in the current exhibition at the Society of the Four Arts, offer some of the cream particularly in the combination of the watercolors and oils. No doubt, Allan Mohr will be glad to show you the latter before they are hung. In any event, you have alot to look at and to consider.

I find it very difficult to readjust myself to the daily routine after immersing as I did in the land of the rich. Coming back to a blizzard, was really an uncalled for blow.

The next time you come to New York, please let me know in advance - and do ask for me if you should drop into the gallery unexpectedly. Please give my regards to your wife and Mrs. Norton

Sincerely yours,

ESM/ek
Enc.

Photographs
Early Abstraction (Parker DG 80)
Power Plant 11 1938
Polygons and Textures 1944

• *Barney Tree*



THE AMERICAN FEDERATION OF ARTS

1085 FIFTH AVENUE • NEW YORK 28 • NEW YORK • SACRAMENTO 2-2452

THE DIRECTOR'S OFFICE

March 26, 1956

Mrs. Edith G. Halpert
Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

Yes indeed, I have heard the sad tale covered in your letter of March 24 on previous occasions, but I do thank you for taking the trouble to reiterate it along with your kind suggestions whereby the situation may be partly remedied. We shall follow it to the best of our ability.

With kind regards.

Sincerely,


Thomas M. Messer
Director

TMM:lm

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DES MOINES ART CENTER

GREENWOOD PARK

DES MOINES 12, IOWA

March 27, 1956

Mrs. Edith G. Halpert
Director
The Downtown Gallery
32 East 51 Street
New York City, New York

Dear Edith:

In case you missed two Shahn prints in the return shipment of the last group of pictures you loaned to us, I can report that they were both sold. A check for the "Phoenix" is enclosed, from Mrs. Bernice Setzer, Director of Art Education in the Des Moines Schools. Bill Zorach can tell you about her, in case you want to know. She is one of Bill's numerous staunch fans in Des Moines who keep singing his praises.


The colored serigraph "Paterson #1" is being purchased for the Art Center's Edmundson Collection of Contemporary American Art. If you will have a bill of sale sent to me in duplicate I shall o.k. it and see that you receive a check. The price was listed at \$90.00 on your invoice; it is customary for us to ask for a 10% Museum Discount on prints in this price range, and I hope you can grant it to us.

Our committee briefly discussed the matter of a painting by Dove, but no conclusion was reached. Jim Schramm will be in New York about April 7 for a few days. I shall suggest that he go into the matter of a Dove painting for our Collection with you if he has the time. I may be in New York for a week starting May 14, which is the first opportunity I would have to look into this matter.

I also want to discuss something with you that concerns my personal plans for the future, to get your reaction and suggestions. Perhaps, if you are curious enough, I might write you about it first, so you might be thinking over the problem *before I get to NY.*

With best regards,

As always,


Dwight Kirach
Director

DK:js

Enclosure: ck: B. Setzer

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March 24, 1956

Mr. Henry S. Francis
The Cleveland Museum of Art
11188 East Boulevard
Cleveland 9, Ohio

Dear Mr. Francis:

At this stage of the game I am so relaxed, that I did not worry about the delay in your decision regarding the Marin oil.

Indeed, we shall be very glad to cooperate with you in making the acquisition possible. We frequently work on a two year budget system with museums and collectors. Thus, the payment arrangement which you suggest will be entirely satisfactory to us. I do hope that your trustees agree with you, and that the painting will be acquired for the museum as we are very eager to have Marin represented with an outstanding example in Cleveland.

Sincerely yours,

RM/ck

2

The Junior League of Mount Kisco, New York, Inc.

Mount Kisco, New York

was established as one of "the" annual events in the life of this community.

We are now in the middle of plans for the coming Fourth Show which will be held at the Boys Club of Mount Kisco (a building with a good central location) from May 13th to May 19th.

At our first meeting, the first item on the agenda, and most important of all, was the question of the judges.

Your name was mentioned by Mr. Stephen Kelly a member of our committee and of course enthusiastically seconded by every one, which leads me to say that we would be very honoured if you would consider being a member of the Jury of Selection and Awards.

I understand that Mr. Willard Cummings will talk to you to see you

THE ART INSTITUTE OF CHICAGO

CHARLES H. WORCESTER, *Honorary President*

ROBERT ALLERTON, *Honorary Vice President*

RUSSELL TYSON, *Honorary Vice President*

EVERETT D. GRAFF, *President*

PERCY B. ECKHART, *Vice President*

LESTER ARMOUR, *Vice President*

FRANK B. HUBACHEK, *Vice President*

HOMER J. LIVINGSTON, *Treasurer*

DANIEL CATTON RICH, *Director*

CHARLES FABENS KELLEY, *Assistant Director*

CHARLES BUTLER, *Business Manager*

LLOYD W. BROWN, *Secretary*

CHICAGO 3 ILLINOIS TELEPHONE CENTRAL 6-7080

March 22, 1936

Dear Mr. Johnson:

We have just received the following letter from the Walker Art Center of Minneapolis in connection with the Herbert Katman painting, Brooklyn Bridge, which the Downtown Gallery is lending to the Venice Biennale:

"We shipped Brooklyn Bridge by Katman to Berkeley Express, New York City, on March 7. Our instructions to them were that they get in touch with the Downtown Gallery immediately upon the arrival of the picture. We will have our registrar check further to see that it has actually been received."

As you know, we understood, from previous correspondence with Mrs. Edith Halpert of the Downtown Gallery, that the Katman picture was to have been shipped either directly to you or to her gallery. Perhaps the picture has already been delivered to you by the Berkeley Express. However, we are writing to Mrs. Halpert today asking her to instruct Berkeley Express to have the picture delivered to you, if it has not as yet been done.

Sincerely,

National Museum, Assistant
Department of Modern Painting
and Sculpture

Mr. Charles V. Johnson
W. S. Bulwer & Son
424 West 52nd Street
New York City 19, N. Y.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

OFFICE OF THE DIRECTOR

THE NATIONAL ARCHIVES
COLLEGE PARK, MARYLAND 20740

SEP 10 1988

THE NATIONAL ARCHIVES
COLLEGE PARK, MARYLAND 20740
SEP 10 1988

Dear Mr. Hefner:

I am glad to hear that you are planning to publish a book on the history of the National Archives. I am glad to hear that you are planning to publish a book on the history of the National Archives.

I am glad to hear that you are planning to publish a book on the history of the National Archives. I am glad to hear that you are planning to publish a book on the history of the National Archives.

Very truly,
C. W. Johnson
Director

March 28, 1958

Mr. E. P. Richardson, Director
The Detroit Institute of Arts
Detroit 2, Michigan

Dear Mr. Richardson:

When I heard that you were in New York, I had hoped you would drop in to say hello. At that time, I also planned to check with you further on the plates of "The Burnished Sisters". I wrote to you on March 4th asking whether you wished to have them shipped to you, or to have the electrots made in New York. Won't you please let me know.

My best regards.

Sincerely yours,

RM/ck

STANFORD UNIVERSITY
STANFORD, CALIFORNIA

ART GALLERY AND MUSEUM

March 20, 1956

Edith G. Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, N.Y.

Dear Miss Halpert:

We have received your consignment, listing the
Stuart Davis and Ben Shahn paintings and will return
the receipt on arrival of the shipment.

Enclosed are two blanks which we would like to
have filled in and returned as promptly as possible.
We sent one to each of the artists, but apparently they
neglected to return them to us.

Thank you for your assistance in helping to make
our exhibition a successful one.

Cordially,

Helene G. Cross

Mrs. Robert Cross
Associate Director

RC:hc

Enc.

Prior to publishing information regarding sales transactions,
consenters are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

March 30, 1956

Downtown Gallery

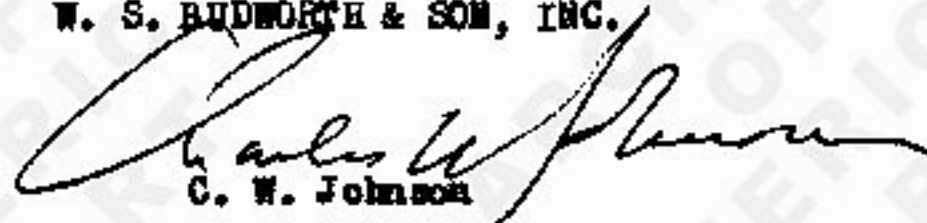
too high you, of course, will be given the benefit of any reduction.

Laurence had suggested that the sculpture weighs approximately 1500 pounds, exclusive of the drawings. We are, therefore, basing our charges for transit on an over-all total of 5000 pounds.

Trusting that the above is the information you desire, and hoping that we will hear favorably from you, we are

Faithfully yours,

W. S. BUDWORTH & SON, INC.


C. W. Johnson

CWJ:ga

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March 28, 1966

Mr. Edward J. Gallagher, Jr.
8801 River Road
Baltimore, Maryland

Dear Mr.:

After receiving your rough plan, I can more readily understand
your tremendous enthusiasm for the project. So is Zorach, who
I know will do everything he can to cooperate in the way of price,
etc.

Just as soon as you and the President of the University make a
tentative selection of the type most desirable to you, Zorach
will furnish estimates in two materials - stone and bronze.

Meanwhile, my best regards.

Sincerely yours,

EMH/ek

THE MUSEUM OF MODERN ART

NEW YORK 19

PORTER A. McCRAY
DIRECTOR OF CIRCULATING EXHIBITIONS

11 WEST 53rd STREET
TELEPHONE, CIRCLE 5-8900
CABLES, MODERNART, NEW-YORK

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be presumed that the information may be published 60 years after the date of sale.

March 21, 1956

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Edith:

Thank you very much for sending the loan agreement form for Zorach's sculpture Torso. We will call you very soon to arrange for the pick-up of the work.

We would very much appreciate receiving the photograph of Zorach with this sculpture.

Sincerely,

Porter

Porter McCray
Director
Circulating Exhibitions and
the International Program

March 21, 1950

Mr. Richard H. Dana
Room 5600
20 Rockefeller Plaza
New York 20, N. Y.

Dear Mr. Dana:

Although upon receipt of your letter I referred to some of our very early records, I was unsuccessful in locating any data referring to the two paintings you inquired about.

I furnished Colonial Williamsburg with duplicate records of all the American folk art which Mr. John B. Rockefeller purchased for the collection. However, in relation to any of the foreign items, all the material I had available was turned over to Mr. Rockefeller. I believe, that any of the duplicate material in our files was destroyed some time ago, as the purchases were made in the 1930's. All the foreign material was acquired from Charles of London who was then bankrupt and made a remarkable deal for me which was transmitted to Mr. Rockefeller.

I am very sorry I cannot be more helpful.

Sincerely yours,

RHJ/eh

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March 22, 1954

Mr. Seymour Chwast
The Art Institute of Chicago
401 N. Dearborn Street
Chicago, Illinois

Dear Mr. Chwast:

Mr. Chwast is in Europe at present, but according to the latest
news, he will be in New York City in the near future. He
has been in the U.S. since he returned from the grounds of
his company.

I wish I could go instead. Best regards.

Sincerely yours,

Sincerely yours,

LA/ck

200/25

March 24, 1956

Dear Edith,

We feel guilty as all get out for our pigish behavior. We are so sorry we did "you all" such an injustice by not seeing you again so at least thank you for the wonderful dinner party and to at least say good-bye!

Let us try to make it up to you. Please try, on your way back from Palm Beach, or if you are already back in N.Y., come on down to our New South for the opening of the Museum on the 6th of April. There'll be big dining here, and we can try to show some of that Southern hospitality.

I told Jimmy about your proposed South Eastern "Talent" show and he says that if

March 28, 1958

Mrs. Island Markson
1551 Lago Vista
Beverly Hills, California

Dear Mrs. Markson:

When the painting was returned to us after the exhibition in Philadelphia, I thought that the time had come for you to enjoy the picture in your home. Thus, it was shipped several days ago and should have reached you. Naturally, I am very eager to know how it fits in with your collection, and how it looks in your own environment. Won't you let me know at your convenience.

When Fred Wight was here, I suggested that it would be best to let the Harfiel matter ride until your next visit to New York. We are planning a one-man show of his paintings for the month of May and are assembling a large collection of his work in the gallery, so that you may have a better opportunity to make an alternate selection. Don't you think that this would be best?

I hope that you will pay us a visit in the near future. It will be a great pleasure to see you again.

Sincerely yours,

KCM/ek

SPRINGFIELD MUSEUM OF FINE ARTS

49 CHESTNUT STREET
SPRINGFIELD 5, MASSACHUSETTS

March 22, 1956

Dear Mrs. Halpert:

For the sixteenth year we will hold from May 27 through June 24 our annual Spring Purchase Exhibition of contemporary American oil paintings. As in the past, we will select for the show thirty oils by as many artists from which we will buy, in all probability, three or four paintings for our permanent collection. Last year we selected paintings by artists of the Greater Chicago area and the year before from Greater Cleveland. For this season's activity we will select paintings from the galleries and studios in New York and Boston, regardless of the area from which the artists might come.

We plan to be in New York next week on Wednesday, Thursday, and Friday and hope that we may have your cooperation in viewing the works by the artists you represent.

Sincerely,

Frederick B. Robinson
Frederick B. Robinson
Director

Mrs. Edith G. Halpert
Downtown Gallery
32 East 51st Street
New York City, New York

FBR/c

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3V in Benedetto da Maiano

Fiesole - Italia

25 March

[1956]

Dear Mrs. Halpert: Enclosed are a few photographs of some of my bronzes - cast over here in Fiesole. I recall that you advised me to go to Italy and after looking around in Paris for 2 weeks we decided to go to Italy & am sure the move was good in every way (especially financially). I have had about 50 pieces cast here already with perhaps 10 or 15 more to be done. I must make shipping arrangements here soon & intend to send most of the pieces in bond direct to Chicago to arrive there in September after I get back from St. Regan. Would you be interested in 3 or 4 (or more as you like) to keep for a bit when I get to N.Y. in June 9th or 10th? - Wish I could show you everything not only with photographs but the bronzes themselves - believe you might enjoy them.

If you have no particular reason or need to keep these pictures on hand perhaps you would send them to me. % Jean Grant (wife's sister)
46 West 54th St. N.Y.

Please give my best regards to J. M. & hope to see you in June

Albert
Patterson

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LEOPOLD TSCHIRKY
THOMNSBROOK ROAD
ROSEMONT, PA.

March 27, 1956

Mrs. Edith G. Halpert, Director
The Downtown Gallery
32 E. 51 Street
New York 22, N.Y.

Dear Mrs. Halpert:

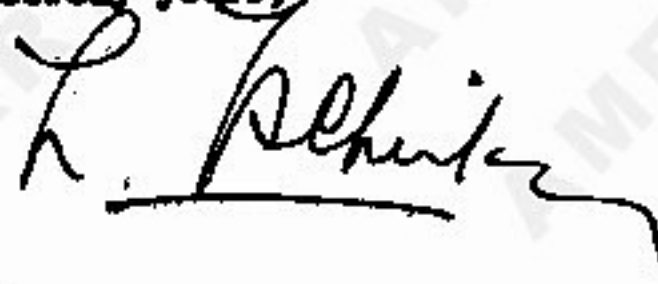
In line with your suggestion I telephoned Mr. Henry Clifford Saturday afternoon at which time he told me that he would call you at your sister's on Sunday afternoon. I trust that he did so and that you are now in position to give me an appraisal on the 3 South American religious paintings - one of which I believe Mr. Clifford thinks may have been painted in Spain.

And if Mr. Clifford did not speak with you on Sunday afternoon would you be good enough to telephone him and charge me with the cost of the call.

I believe I mentioned to you that I plan to be in Ithaca, N.Y. during the third week in April, at which time I hope to see Mr. Solomon, Curator of the Andrew D. White Museum. I would like therefore, if at all possible, to have the appraisal not only of the paintings, but also of the small miniatures in time to take with me to Ithaca.

And in closing I want to thank you very much for the time you so kindly gave Mrs. Tschirky and me when we called the other day and beg to remain

Sincerely yours,



LT:me

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It is the policy of the Philadelphia Museum of Art to publish information regarding sales transactions, and to make it available for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

PHILADELPHIA MUSEUM OF ART

PARKWAY AT FAIRMOUNT AVENUE

PHILADELPHIA 30
TELEPHONE POPLAR 5-0500

March 29, 1956

The Downtown Gallery
32 East 51st Street
New York, N. Y.

Dear Sirs:

Mr. Henry Cliffords regrets very much
that he will be unable to attend the preview
reception for Charles Sheeler on Monday
April second.

Sincerely,

Jane T. O'Brien

Jane T. O'Brien

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March 24, 1956

Mr. Jasp A. Vandenberg
Nascom Galleries, Inc.
Andover, Massachusetts

Dear Mr. Vandenberg:

I am sorry that our previous correspondence was misaddressed.

We shall wait until the first week of April for your client's decision in connection with a Marin, giving him enough time for consideration.

As far as the Shahn is concerned, I am very eager to be cooperative particularly as we like the idea of having American art shown abroad in many institutions. Thus - in spite of the fact that Shahn will never make any concessions - I shall do so myself and reduce the price for you to \$1400. The painting is about to return from the South and we shall hold it pending your decision.

Sincerely yours,

RAM/ek

Mrs. Edith G. Halpert

-3-

March 29, 1956

still be possible if he designated his mother that he and his mother could get together and terminate the trust. If you were the designated person to receive whatever principal remains on his death, then the trust could not be terminated except with your consent. Likewise, if the principal on his death were left to some art gallery, such as your Foundation, the trust could not be terminated without the consent of the Foundation.

Before proceeding to draft the trust instrument, I wanted to set forth the foregoing so that I could get any further thoughts you have after you have reviewed the same.

With kind regards,

Sincerely,

FB:dg

Frederick
Good
1961

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For to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



CHARLES SESSLER
ESTABLISHED 1888
BOOKSELLER AND PRINTSELLER
1506 WALNUT STREET
PHILADELPHIA 7

March 27, 1956.

The Downtown Gallery,
32 East 51st Street,
New York 22, N. Y.

Gentlemen:

Recently you offered us a group of
Marin etchings. Would you be good enough
to send these on to us for approval? You
might include a few of the original drawings
at various prices. We will report to you
very promptly after our customer has seen
them.

Yours sincerely,

Charles Sessler
ET

T

53 STATE STREET
BOSTON 9, MASSACHUSETTS

March 28, 1956

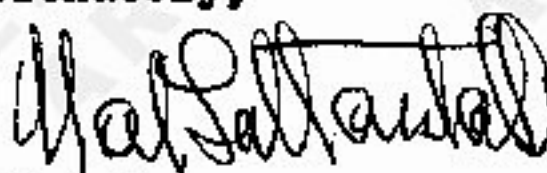
Dear Edith:

I am heartbroken
that I cannot be at the Preview
reception on Monday, April 2.
I know what a good party I am
missing.

I got home yesterday
to find Boston buried in snow.
It is depressing.

Please extend my
best wishes to Bill Lane and
my best love to you.

Affectionately,



Mrs. Edith G. Halpert
Downtown Gallery
32 East 51st Street
New York 22, New York.

for to publishing information regarding sales transactions.
searchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
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purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

March 21, 1956

Mr. Stanley Marcus
Neiman-Marcus
Dallas 1, Texas

Dear Stanley:

Perhaps, you have seen reproductions from time to time of early American and European posters owned by a Mr. Berman who has 5000 items (half American dating back to the early 19th Century) and the balance international.

The December issue of American Heritage featured this collection and at the moment there are exhibitions being organized.

Mr. Berman wishes to sell the entire collection as a unit and asked me to handle the matter for him. I expressed my doubt as to feasibility of selling this to one individual or an institution. In thinking about these posters it occurred to me either Neiman-Marcus individually or collectively with a group of other stores, might be interested in purchasing the group dealing with fashion. It is an extraordinary set comprising about 100 posters and including references to fur, coats, corsets, gloves, shoes, jewelry, perfume, etc.

My idea is to break up the collection into categories and sell the categories separately with an ultimate plan of having each purchaser eventually donate his set to the Library of Congress, which is eager to have it. This would give the buyer an opportunity of using his set for advertising for a period of several years, if desirable, and later obtain a tax deduction as a gift to the government.

If you are interested, I can have these posters brought here several days in advance of your next visit to New York. Perhaps, this will tempt you to drop in. Best regards.

Sincerely yours,

RSM/ch

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March 20, 1956

Mr. Lee S. Gutman
2629 South Dearborn Street
Chicago 16, Illinois

Dear Lee:

As I wrote to Pete Fellock the other day, my A.P. service is perfect between you and him. I can't agree with you more about the selection of the jury. Frankly, I am a little bored with the silly furore in 1956. Just because Gordon Washburn made a retarded discovery of abstraction, there is no reason to push this kind of nonsense currently. However, time marches on elsewhere. In New York, the whole movement is practically dismissed with the few constructive and creative painters of the kind surviving as in the case in every direction hysterically promoted at any time. As a matter of fact, the current trend is toward figure painting and other nature forms. This will be heaped in an exaggerated fashion for a time and will also find its level. It has been fun for me to watch the passing scene for 20 years.

I am very grateful to you for giving me the opportunity of selecting a painting for the Society for Contemporary American Art, but since I represent only the big league, I can find nothing at the moment to fit into the price group; and prefer to keep my younger painters for the young collectors. Why don't you select something locally and give one of your boys a break?

I am glad that you are planning to be in New York shortly and, as usual, look forward to your visit. Perhaps, I can make some suggestions to you in connection with your European trip.

Finally,

RMH/ek

704
AMHERST COLLEGE
Amherst, Massachusetts
DEPARTMENT OF FINE ARTS—MEAD ART BUILDING

March 29, 1956

Dear Edith Halpert—

Your suggestion in your letter of Feb. 19 was most welcome. However, I have not been able to visit Mr. Kane, and for this show I had hoped to get all our pictures from the New York area. I plan to be in New York Tuesday and Wednesday of next week, the third and fourth of April, and I will phone you Tuesday morning to make an appointment to see you at your convenience while I am there to see what paintings we may borrow from you for May.

Sincerely yours,
William Davis



March 28, 1956

Mr. Otto Earl Bush, Director
The Denver Art Museum
Fourteenth Avenue and Arden Street
Denver 4, Colorado

Dear Mr. Bush:

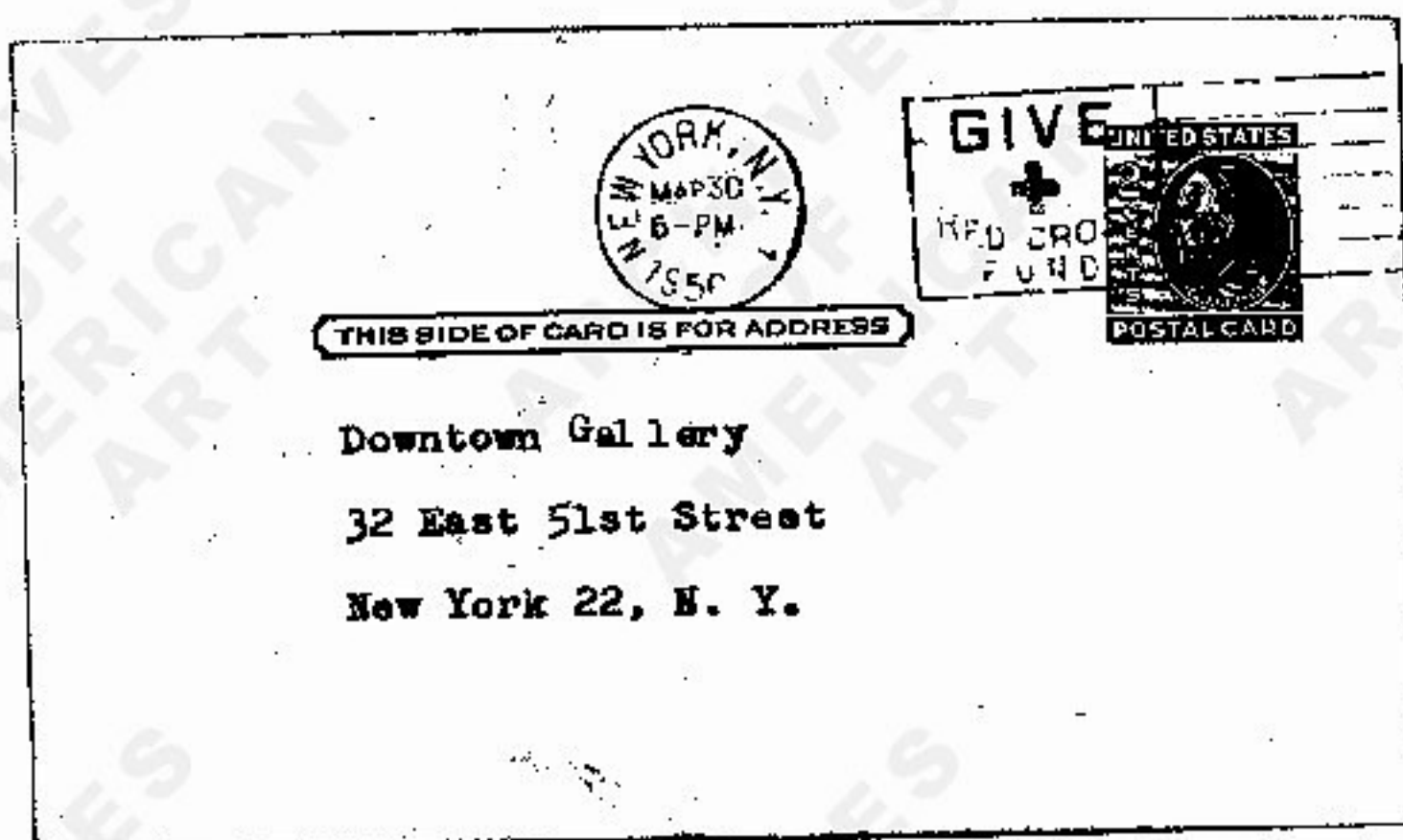
Unfortunately, your letter arrived just the day after O'Keeffe phoned to say she was on her way to Bern.

In the past, as you will recall, she was the one who sent her paintings to you. While this is not so with other artists in the gallery, O'Keeffe is adamant about our sending her pictures to exhibition and particularly for jury selection. Thus, I hesitate to take it upon myself to make any decision in her absence.

Sincerely yours,

MBG/ah

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THE CHICAGO PUBLIC LIBRARY

GERTRUDE E. GECHHEIDER, LIBRARIAN

Chicago 2, Illinois

Accessions Department

March 20, 1956

American Federation of Arts
1741 New York Avenue NW
Washington, D. C.

Gentlemen:

We shall appreciate your sending to the Accessions Department, with bill in triplicate, the following material:

1 cop. A.B.C. for collectors of American contemporary art by John Baur (Pamphlet) .25

May we have a report if the above is not available.
Kindly mention our letter date when supplying.

Very truly yours,

THE CHICAGO PUBLIC LIBRARY

By *Caroline Bernhardt*
Caroline Bernhardt, Chief
Accessions Department

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Mar 23, 1956

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John Marin Jr -

would you please
send a Marin "M"
catalogue to

Katharine Whitel
1241 Cliff Drive
Laguna Beach
Calif.

Enclosed check.

Thanks a lot. It's a good, instructive
& inspiring book.

Sincerely

George Daniel

March 24, 1958

Mr. Philip Meier
Library of Harvard University
The Houghton Library
Cambridge, Massachusetts

Dear Mr. Meier:

I am sure, that Ben Shahn will be glad to cooperate with you, and since he is planning to return to the States early in April, why don't you let the matter ride until then. As soon as I see him, I shall communicate with you about the same, "Sweet was the Song".

Sincerely yours,

RM/eh

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RETURN POSTAGE GUARANTEED



SOCIETY OF THE FOUR ARTS
PALM BEACH

PRIVATE MAILING CARD



Mrs. Edith Halpert
Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Chronicle

THE MUSEUM OF MODERN ART

NEW YORK 19

THE MUSEUM COLLECTIONS

11 WEST 63rd STREET
TELEPHONE, CIRCLE 5-8900
CABLES, MODERNART, NEW-YORK

27 March 1956

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Dear Edith:

I am embarrassed to learn from your letter of March 24th that you are still in doubt about our interest in the Arthur Dove Colored Bargeman. When Jim Soby, Dorothy Miller and I saw the picture in your gallery I asked you to reserve it until the following day so that I might have a chance to discuss it with my colleagues after we had left the gallery.

When we compared notes, we found that we all three felt that our own Dove, Grandmother, was superior to the Colored Bargeman so that I did not phone you to maintain the reservation, assuming you had dropped it on not hearing from me.

Sincerely,



Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

AHB:ma

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March 24, 1958

Mr. Alfred H. Barr, Jr., Director
Museum Collections
Museum of Modern Art
11 West 53 Street
New York, N. Y.

Dear Alfred:

Knowing that you are very busy, I did not phone you about the matter but just held the picture throughout the exhibition.

I am referring to the Arthur Dove painting which you and your committee had selected in the exhibition, #4 in the catalogue - "Unlaced Bergamas", dated 1928.

Naturally, we are eager to have your decision.

Sincerely yours,

ECM/ek

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

*I thought I sent payment at time I ordered.
Didn't I?*

For your information, "A B C for Collectors of
American Contemporary Art" by John I. H. Baur, and
illustrated by Saul Steinberg, is priced at 25¢.

MM
THE PRINCETON PRESS
270 Lafayette Street
New York 12, N. Y.

*Please send the above book to
My address. Mrs. C. L. Papp
Rt. 4, Seymour, Ind.*

270
Lafayette
Street
N. Y.

March 27, 1956

Miss Georgia O'Keefe
c/o Mrs. Edith Halpert
Downtown Gallery
12 East 51st Street
New York, New York

Dear Miss O'Keefe,

It was with the greatest pleasure that we heard from Mrs. Halpert that you would participate in our still-life project. We have been delayed in getting under way, in the effort to make possible later dates for its publication. The fact that it is now scheduled to appear in the September issue is particularly fortunate, as Mrs. Galkins has learned just this morning that you are to be Peru through the months of April and May. We had planned to assemble the paintings by the end of the first week in June; but the actual date for going to press will be about the first of July; we are therefore encouraged to feel that we may still count on you.

I am enclosing a set of six 35 millimeter transparencies, and a small viewer, by way of preface to this letter of fuller explanation of the concept underlying the project.

The transparencies represent only the kind of packages we should like you to consider for your subject matter. By no means, however, should you feel obligated to paint these particular packages or feel bound by compositional ideas of the photographs. The project is simply to have a group of outstanding painters produce a still life with the common subject matter of the things women would normally buy at the supermarket or local grocery.

Kitchen tables, once the stage for fruits, vegetables, meat, and unpackaged sweets, are now normally filled with boxes, cans, packages of all sizes and shapes with their brilliant colored lettering and strong, aggressive designs. We feel that these packages could be treated with realism or be dealt with as a point of departure for various degrees of abstraction. In either case, with all their colorfulness and vulgarity, they are today's equivalent to the inable components of the traditional still-life. We hope that the group of paintings will make a handsome and interesting eight pages for our magazine.

Two years ago we had a similar project. We then asked a group of painters to paint a machine: Joy's Continuous Miner. The whole series was bought by the manufacturer of the machine and donated to Pittsburgh's Carnegie Museum. It has been circulated with the exhibition "World at Work," and has been an extremely successful venture from all points of view. It helped to make people realize that there are many ways to see

March 25, 1956

Mr. J. B. Laveman
165 Broadway
New York, N. Y.

Dear Mr. Laveman:

The enclosed letter from the office of the Attorney is self-explanatory.

I did not send it on to David Solinger, as he blows his top everytime his attention is called to the fact that the Malpert Fund papers have not gone through according to specifications.

Will you, therefore, be good enough to forward this letter together with whatever explanations you have so that Mr. Solinger can fallow through.

Sincerely yours,

RM/ck
Enc.

27 March 1956

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Dear Pete:

I was sorry that you had to drive away so soon yesterday. I had wanted very much to talk with you and, in thinking over what I wanted to say, I do not think it fair to you to let it go until June. That is why I am writing you this letter.

For some time, more than a year I believe, I have been finding myself feeling rather negative about the direction your painting has been taking. I can not, nor do I set myself up as a critic, but from your point of view it is not a happy situation since I am your dealer. I realize fully how distressing this must be for you to read so coldly stated in a letter. But I like and respect you too much not to be completely honest with you where I feel your welfare is concerned.

I have thought about my reaction to your paintings for a long time. And several times I have been on the point of talking to you. But I wanted to be more certain of my own reaction. Last weekend, however, I had time to study your new paintings as well as some other recent work, and I find my feeling about them unchanged.

Without the proper enthusiasm, as you can well understand, it is really impossible to do one's best for an artist. It does not seem just to hold you under a misapprehension when it is probable that another dealer could do much more for you. It is for this reason that I was reluctant to wait until June to talk with you. I wanted to give you as long a time as possible to make other arrangements before the start of the 1956-57 season.

Of course, if you would like to talk about all this I am glad to do so at any time.

Sincerely yours,

Charles Alan

Mr. Walter Maigs
University of Connecticut
Storrs, Connecticut

COLUMBIA MUSEUM OF ART
Senate and Bull Streets, Columbia, South Carolina
John Richard Craft, Director

March 21st, 1956

Mr. Allan McNab
Director
Society of the Four Arts
Palm Beach, Florida

Dear Allan:

To comment on your letter of March 13th and enclosure of Halpert study:

1. The idea of an open show to track down any known, unknown, or incipient Southern Artists is one which you know to be most attractive to me. I don't think we can do enough to encourage the creative energies of the regional -- not necessarily for any sake of regionalism, but "to give him a place in the sun" which, otherwise, he'd have trouble finding in New York or to find which in NYC he would have to divorce himself from his own region.
2. I like catchy titles. You need one for this show--something like the hackneyed "SOUTHERN EXPOSURE".
3. Recommended is to include North Carolina. Recourse to a map shows you that it rounds out the area. And it contains some good artists.
4. Conditions of entry, etc. look all right. The wording in spots needs to be smoothed out to avoid any possible misunderstandings and for clarity. i.e.: if we are going to hold dual juries for selection, would it not be advisable to have the three states bordering on S. C. send their things here--and Louisiana, Mississippi, and Alabama send to Palm Beach. In other words, make it definite.
5. If that dual selection jury is the answer and sixty items is the total goal, I would assume that thirty selections from each would be correct, with the strong three states around S.C. balancing your two strong ones of Florida and Louisiana. Incidentally, can you come up to make the selections here--for I think that there should be a continuing thread of choice-- or how will you want the jury set up?
6. Rather than ship all sixty of your show here, why not just the thirty which will continue on to Edith Halpert? That cuts down on crates and forestalls the difficulty of weeding out the non-accepted for return.
7. Maybe I overlooked the thought, but I do not recollect any statement of original entries being shipped in via express prepaid and the fact that any work not accepted for the selective Palm Beach showing would be sent back collect.

Did I cover enough? This thing has to go through the mill a couple more times yet. Let me know how Monet/Bellows proceeds.

jrc/

/s/ Jack
/t/ John Richard Craft

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

THE PENNSYLVANIA STATE UNIVERSITY
UNIVERSITY PARK, PENNSYLVANIA

COLLEGE OF THE LIBERAL ARTS
OFFICE OF THE DEAN

March 26, 1956

Dear Edith:

When I come to New York on April 4
may I give you a ring? I plan to be in
the city for a couple of days.

I have seen the success of your
Dove Exhibition and congratulate you. You
always do a beautiful job.

With kindest regard from both Miss
Vee and from me,

Yours faithfully,



Albert Christ-Janer
Director
School of the Arts

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, New York

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ART COMMITTEE

MRS. HAROLD FOWLER, CHAIRMAN
MRS. PHILIP D. ARMOUR
MRS. LERAY BERDEAU
MR. LERAY BERDEAU
MRS. JAMES CAMERON CLARK
MRS. CHESTER DALE
MR. CHESTER DALE
MR. CHANNING HARE
MRS. EDWARD F. HUTTON
MRS. JOHN J. JOE
CAPT. JOHN J. JOE
MRS. HENRY ITLSON

The Society of the Four Arts

FOUR ARTS PLAZA

Palm Beach, Florida

COLONEL HAROLD FOWLER, PRESIDENT
ALLAN McNAB, DIRECTOR

MRS. FREDERICK JOHNSON
MRS. HUGH N. KIRKLAND
MR. HARVEY S. LADEN
MRS. D. J. MCCARTHY
MRS. WILLIAM L. MCKIM
MR. WILLIAM L. MCKIM
MRS. PAUL MOORE
MRS. JOHN PACKARD
MRS. JOHN PILLSBURY
MRS. VERNER E. REED
MRS. JOHN N. STRAUS
MRS. CHARLES WRIGHTMAN
MR. MARION SIMS WYETH

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March 27, 1956

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York City, New York

Dear Edith:


Despite our best efforts we have so far only aroused an enormous amount of interest in Marin. Much of it is going to come your way before too long. Several people such as Mrs. Mellon yesterday are going to see the exhibition again when it gets to the Whitney next month and many are coming in to see you in the hope that you may have something else hidden away in the closet which will either be less expensive or harmonize with the living-room drapes.

Don't forget to send me as soon as you can the information for our Southern Artists Show, samples of your forms, etc. We have to find a title for this exhibition. I suppose it had better be southern something.

Enclosed is copy of Dr. Craft's letter commenting on our memorandum and my reply. Anne has written to you regarding the catalogue situation.

Look forward to hearing from you,

Sincerely,


Allan McNab
Director

AMcN: jef

Enclosures

March 24, 1966

Mr. Frederick R. Robinson, Director
Springfield Museum of Fine Arts
49 Chestnut Street
Springfield 5, Massachusetts

Dear Mr. Robinson:

As I plan to be on my way to Kansas City late Wednesday afternoon, can you arrange to start the gallery tour by coming here early that day rather than Thursday and Friday?

You will note, that we represent only the artists listed below, as well as Max Weber. I do not know whether you are planning to have only the younger group, which would eliminate this gallery, or whether you are including the "upper bracket" as well.

Sincerely yours,

RM/ek

THE BUFFALO FINE ARTS ACADEMY

ALBRIGHT ART GALLERY

BUFFALO 22, NEW YORK

March 21, 1956

OFFICE OF THE DIRECTOR

Mrs. Edith G. Halpert
Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

Thank you for your letters regarding the Dove paintings, and I appreciate your sending on a transparency of the Buttonwood Tree which Mr. Knox asked to have reserved. However, before we can take any definite step toward purchasing a Dove, I feel it would be wise for me to look at some of those you have in stock. I will be in New York next Tuesday, March 27, and I will drop in to see you sometime during the day. In the meantime, I am returning the transparency as I am sure you would like to have it for your file.

With kind regards,

Sincerely yours,

Gordon M. Smith
Gordon M. Smith
Director

GMS:eb
Enc.

SEVENTY-FOUR STATE STREET
BOSTON

Dear Mrs. Halpert

Thank you very much for your recent letter in which you were good enough to suggest sending us the Dove on approval. I am afraid, however, that we have decided against the purchase.

Expecting, nevertheless, to be in New York this coming weekend we shall probably seize the occasion for another look at the picture for me, and a first for Mrs. Lane.

I enjoyed very much meeting you, as we have, also, our visits to the Gallery.

Sincerely yours
Charles Lane.

March 29, '56.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

POL
March 21, 1958

Mr. Edward Marlin
1409 Albermarle Road
Brooklyn, New York

Dear Mr. Marlin:

I am so sorry to have missed you when you called at the gallery
during my absence. I hope to have the pleasure of meeting you in
the near future.

On April 3rd, we are opening an all-loan exhibition of Sheeler's
work and I would urge you to come in to see this, as it offers the
rare opportunity to study the work of this outstanding artist in
complete retrospect.

Sincerely yours,

RM/ak

THE MUSEUM OF MODERN ART
NEW YORK 19

11 WEST 53rd STREET
TELEPHONE: CIRCLE 5-8900
CABLES: MODERNART, NEW-YORK

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

Michael L. ...
March 28, 1956

Dear Mrs. Halpert:

This is to confirm our conversation with your gallery in regard to the sale of the Stuart Davis gouache STREET SIGNS consigned to us November 3, 1954.

Thus, would you be good enough to bill the purchaser, Mr. Frank H. Bowles of 113 Anderson Avenue, Demarest, New Jersey, in the amount of \$250, less the \$15 rental received.

Enclosed you will find our statement for the handling charges.

Many thanks for your continued cooperation.

Sincerely yours,

Florence Olson
Florence Olson
Art Lending Service,
Executive Secretary

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

enc.

March 26, 1956

Mr. David M. Kleinstein
Jewish Center of Buffalo, Inc.
787 Delaware Avenue
Buffalo 2, New York

Dear Mr. Kleinstein:

I have just had word to the effect that the six prints which you requested of the Shalom painting had already been mailed to you directly from the photographer, who has the negative in his possession.

I should be very pleased to see a copy of the Center News concerning the acquisition.

Sincerely yours,

ZSK/ck

rior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mrs. Edith Gregor Halpert
March 28, 1956
Page Two

P. S. I have heard from the Metropolitan this morning that they must have Georgia O'Keeffe's written permission; hence I have no recourse but to ask her for it, as you see from the enclosure. I shall let you know immediately when I have her response.

P. S. S. The extension represents for
Main went out today. You may
want to purchase a few lenders
as you run into them. F.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

THE BRADLEY MUSEUM
Euphan Stewart Memorial

COLUMBUS MUSEUM of ARTS and CRAFTS, Inc.
1251 Wynnton Road :: COLUMBUS, GEORGIA

MARCH 20, 1956

EDITH G. HALPERT, DIRECTOR
THE DOWNTOWN GALLERY
32 EAST 51ST STREET
NEW YORK 22, N. Y.

DEAR MISS HALPERT:

THIS IS TO ADVISE THAT YOUR TWO PAINTINGS BY O'KEEFFE
AND SHAHN ARE ENROUTE TO NEW YORK WITH A SHIPMENT OF
OTHER PAINTINGS WHICH WE HAD FROM THE ATLANTA ART
ASSOCIATION SHOW. THEY HAVE BEEN SHIPPED TO BERKELEY
EXPRESS & MOVING CO., 526 BROADWAY.

I HAVE SENT BERKELEY A LIST OF THE PAINTINGS AND THE
GALLERIES REQUESTING THEM TO NOTIFY EACH ONE WHEN THE
SHIPMENT ARRIVES, SO YOU WILL SURELY HEAR FROM THEM
IN A FEW DAYS.

THANK YOU SO VERY MUCH FOR YOUR COOPERATION AND
KINDNESS IN LENDING US THOSE TWO WORKS. THEY ADDED
MUCH TO THE SUCCESS OF OUR EXHIBITION.

WITH KINDEST REGARDS, I AM,

CORDIALLY,

Margaret S. Bloomer

MARGARET S. BLOOMER (MRS. J. W.)
ASSISTANT DIRECTOR

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researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

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WHITNEY MUSEUM OF AMERICAN ART
22 WEST 54th STREET
NEW YORK 19, NEW YORK



Berkeley Express will call on Wednesday,
April 4th, for Stuart Davis' Mural Study... for
OUR 1956 ANNUAL EXHIBITION OF CONTEMPORARY AMERICAN
SCULPTURE, WATERCOLORS AND DRAWINGS
APRIL 18 - JUNE 10

M. McKellar
Margaret McKellar

T H E D E N V E R A R T M U S E U M

SCHLEIER MEMORIAL GALLERY

FOURTEENTH AVENUE AND ACOMA STREET

DENVER 4, COLORADO

TELEPHONE TA. 5337

ADMINISTRATIVE OFFICES

• CHILDREN'S MUSEUM OFFICE

• PUBLIC RELATIONS OFFICE

• MEMBERSHIP

• CHANGING EXHIBITIONS

March 23, 1956

Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Dear Mrs. Halpert:

Since we are most anxious to have Georgia O'Keeffe included in our 62nd Annual for Western Artists may I state again the conditions under which Miss O'keeffe has been invited to participate.

O'Keeffe, along with a small number of other artists, have been invited to show on a "jury-free" basis. Also, since last year Miss O'Keeffe specifically requested that we get one of her paintings from you rather than directly from her perhaps we could assume that her feelings in this regard are the same this year. You shipped to us "In the Patio #5" which as a most welcome addition to the Show.

Sincerely yours,

Otto Karl Bach

Otto Karl Bach
Director

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RANDOLPH
MACON
WOMAN'S
COLLEGE

LYNCHBURG
VIRGINIA

DEPARTMENT OF ART

March 31, 1956

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51 Street
New York 22, N.Y.

Dear Mrs. Halpert:

Ever since about the first of March I have been in and out of bed with a virus that has really got me down. I have worried about not answering your letter about the Ben Shahn, especially as I have been afraid that my silence might be mistaken for annoyance. When a painting is sold, it is first come, first served, and I do not hold it against you that Mr. Brewster bought Labyrinth right from under my nose, as it were. So do not feel distressed. I was much taken with the painting, I confess, and would have pushed hard to achieve its purchase.

May I say how much I appreciate your persuading Mr. Brewster to lend the painting for our 45th? I would like to send him an announcement and invitation to the opening and a word of thanks, if you will let me know his address.

So let us work now on the Max Weber. Thank you for sending the photographs. I know from reports of Mr. Weber's last speaking engagement in Lynchburg that he feels a special way about this town. Therefore I have written the enclosed letter for you to read and forward to him, if you agree that the circumstances warrant approaching the artist himself, in this case. I have made no effort to get his address and write directly, because you are his dealer and if he is to be given a chance to suggest a particular painting, you will be the one to handle it. I don't want to go over your head.

Please forgive my long delay. It is vacation and no heat in the art building, another reason for lateness; I am typing at home.

Sincerely yours,

Mary F. Williams

March 24, 1966

Mr. Robert Giroux
Farrar, Straus and Cudahy, Inc.
101 Fifth Avenue
New York 3, N. Y.

Dear Mr. Giroux:

I did not answer your letter more promptly, awaiting a reply from Shahn. Now I find that he is returning to the States early in April. Thus, I think it would be best to wait until then for a general discussion and a more complete outline of plans.

You will hear from me before April 7th.

Sincerely yours,

ESG/eh

Neiman-Marcus

DALLAS 1, TEXAS
March 27, 1956

MRS. EDITH HALPERT
THE DOWNTOWN GALLERY
32 EAST 51ST STREET
NEW YORK, NEW YORK

MY DEAR EDITH:

I am sorry that we won't arrive in New York until the evening of April 3, and for that reason we will be unable to attend your preview and reception for Charles Sheeler and William H. Lane on April 2. I will try to see you, though, before I go to Europe.

With best regards,


Stanley Marcus

jb

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(Public statement to be released by the
National Council on the Arts and Government)

THE WELFARE OF THE NATION'S ARTS
An Appeal to Congress

"We believe that the welfare of the nation's arts is a proper matter for the concern of its Government.

"President Eisenhower in his State of the Union Message to Congress in January 1955 stated that the Federal Government should do more to give official recognition to the importance of the arts and other cultural activities. He recommended the establishment of a Federal Advisory Commission on the Arts within the Department of Health, Education, and Welfare.

"There are now parallel bills before Congress, sponsored by both Republicans and Democrats, to do what the President proposed. These are: H. R. 7973 (Congressman Frank Thompson, Jr. D. NY), H. R. 8291 (Congressman Stuyvesant Wainwright R. NY), and S. 3419 (co-sponsored by Senator Herbert H. Lehman D. NY, Senator Irving M. Ives R. NY, Senator James E. Murray D. Mont., and Senator Paul H. Douglas D. Ill.).

"This Commission would study and recommend plans to encourage the performance, practice, and appreciation of the arts, and, upon request, advise those Federal departments and agencies which administer or have under consideration art programs, with the exception of those areas of responsibility of the present Commission of Fine Arts.

"We feel that the artists of this country should be permitted to advise the Government on how their arts may best be developed and used for the advancement of the culture of the whole nation.

"We are convinced that these bills now before Congress would encourage artistic and cultural endeavor and appreciation.

"We believe these bills would serve the interests of the nation as well as those of the arts they would promote.

"We ask that this legislation be immediately and favorably considered and that it be enacted by this session of Congress."

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NORTH ESSEX SECTION
NATIONAL COUNCIL OF JEWISH WOMEN

Occupational Center
for the Handicapped
Teenage Canteen
for the Retarded
Golden Age Club
The Veterans' Birthday Party
The Children's Theatre

March 27, 1956

Downtown Gallery
32 E. 51st St.
New York, New York

Gentlemen:

On November 19 to 13th 1956, our organization will sponsor, in Essex County, our Second Annual art show, "American Art in the Mid-Century." This is an exhibit and sale of 100 works of leading contemporary artists of the Americas. It was presented last year as a community service as well as a fund-raising endeavor, with great success. Over 2,000 people attended the show and paintings and sculpture totalling \$6,750 were sold. With such an auspicious beginning, we expect this year to reach an even larger group of potential art collectors in the area. We shall endeavor to continue to introduce this group to salable art, and thus increase the art-buying public.

We had the pleasure of exhibiting works from your gallery last year. Your efforts and cooperation were greatly appreciated and we look forward to working with you again this year.

We would like to exhibit in this years' show the works of Stuart Davis and Ben Shahn. Will you please advise us whether you will be able to make available to us the works of these artists.

Sincerely yours,

Millicent F. Kerner
Millicent F. Kerner
Art Committee

Enclosure:

Last year's catalogue

MRS. RICHARD KERNER
12 CLUB BLVD
WEST ORANGE, N. J.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

March 22, 1956

Deitch Gallery
51 East 73 Street
New York, N. Y.

Gentlemen:

One of my clients wishes to dispose of these and
I thought you might be interested in all three of
the prints.

Will you be good enough to call me after you have
had an opportunity to study these.

Thank you.

Sincerely yours

WHL

ice to publishing information regarding sales transactions.
carriers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
obtained after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
y be published 60 years after the date of sale.

March 24, 1968

Mr. Paul Kanter
Kanter Gallery
9018 Beverly Boulevard
Los Angeles 48, California

Dear Paul:

Believe it or not, the exhibition is all set for you, and I am now enclosing our consignment of the oils and paintings in wax. The watercolor list will follow shortly. Meanwhile, you may arrange for your insurance and your catalogue.

Also, we have mailed to you a few photographs which we had on hand and have ordered others which should come through soon.

Please note that #35/02, called "October" is in two sections which we screwed together to make one panel as Dave intended. You will note, too, that you have an extraordinary group, carefully selected, to give you the peak of each period - as well as a cross section of subject matter and prices. If you don't make a killing with this, I won't go on telling people that you are the white haired boy in art. We are arranging to have Ed-ward pick them up the first week in April to be shipped via A&C Air Freight. This should give you plenty of time, etc.

No doubt, you can obtain a number of the Dave catalogues from Fred Wight, who must have some on hand for sale.

And so, good luck.

Sincerely yours,

RMH/ck
Enc.

F. W. & JEAN C. FUESSENICH, ANTIQUES — LITCHFIELD ROAD — TORRINGTON, CONN.

3/26/56
Dear Mrs. Halpert:

Rembra Moulthrop painted the portraits of Henry Daggett & his wife of New Haven. Moulthrop was born in East Haven in 1763 - died there 1844.

The N.Y. Historical Society's Quarterly of Oct 1955 has an article by Mrs. Sawitsky & also a check-list of paintings; Mrs. Daggett is listed on p. 395. Henry's portrait was not found until recently. It was in the same house but in another corner of the attic. Sincerely -

F.W. Fuesenich

702
March 26, 1967

Mr. Ward Bennett
234 East 69 Street
New York, N. Y.

Dear Mr. Bennett:

I am so sorry to have missed you when you called at the gallery last week.

Perhaps, some time in the near future when you have an opportunity to do so, you will drop in so that I may show you some of the other material I had in mind including the weather vane and other folk art objects.

Sincerely yours,

RCH/ak

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March 26, 1956

Mr. Benjamin Karp, Chairman
State University of New York
State Teachers College
New Paltz, New York

Dear Mr. Karp:

The insurance valuation on the Korsch, Head is \$2000 with a selling price of \$2000.

A photograph is now enclosed. We look forward to seeing you on April 19th.

Sincerely yours,

RM/ek
RM.



BRITISH
23 APR
LONDON & BIRMINGHAM



Mrs. Halpert,

The Downtown Gallery,
32 East 51 Street,

New York 22,

New York,
U.S.A.

Second fold here

Sender's name and address: N. Reid,

Tate Gallery,
Millbank, London, S.W.1.

AN AIR LETTER SHOULD NOT CONTAIN ANY
ENCLOSURE; IF IT DOES IT WILL BE SURCHARGED
OR SENT BY ORDINARY MAIL.

To open cut here

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

March 24, 1956

Mr. Charles E. Tuttle
Rutland, Vermont

Dear Mr. Tuttle:

Thank you for your letter.

Although we do sell books, we concentrate pretty much on American art and I am not sure whether we could do anything in connection with modern Japanese prints.

However, if we could buy one copy to examine, we might decide to place a larger order later.

Sincerely yours,

RSE/eh

March 26

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Dear Edith:

"Wichita" has done another nasty bit. Refused a Time photographer who called from Denver asking to photograph the Kienbusch "To a Maine Island" just to spite me.

Whatever you may have thought of saying about art in Kansas, in particular the Murdock Coll. — will you only mention the Collection as being in Wichita and do not refer to the Museum as such? If it suits your theme, you could mention Mrs. Murdock who 40 years ago provided for the Collection — a Kansas woman so far ahead of her time et cetera.

Supposedly Mr. Oss photographed The

TIME & LIFE BUILDING ROCKEFELLER CENTER NEW YORK 20, N. Y.

rior to publishing information regarding sales transactions, transactors are responsible for obtaining written permission from both artist and publisher involved. If it cannot be established after a reasonable search whether an artist or publisher is living, it can be assumed that the information may be published 60 years after the date of sale.

Dear Mrs. Halpert:

This note will also confirm the fees agreed upon -- \$750. in the case of Mr. Davis, and \$1000. for Miss O'Keefe. I have explained in the letters to them that the ownership of the pictures is theirs and except for special permission in the case of reproduction, they can make whatever disposition of the paintings they may choose. While I don't foresee any likelihood in the near future of a circulating exhibition of FORTUNE art such as has been on the road this year, there may well develop some special project for showing the paintings as a group. In the case of sale of the originals, we would like to have it stipulated, as indeed we try to do always, that the painting should be available for exhibition.

Sincerely,

Deborah Callender

Deborah Calkins

DHC/pam
Encl.

not to publishing information regarding sales transactions, searchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

March 28, 1954

Sir John Rothemann
Tate Gallery
Millbank, S.W.1.

Dear Sir John:

Thank you for your letter.

Indeed, we are most gratified that a painting by John Marin will be added to the Tate Gallery collection. I suppose you will let me know what the mechanics are for shipping, billing, etc. We have just had the painting framed, but can remove it retaining the mat only if that is the shipping method.

I am pleased particularly after seeing the catalogue which you were kind enough to send to me, and realising what great works of art the Marin painting will join. Many thanks for sending me the volume.

Sincerely yours,

RM/ak